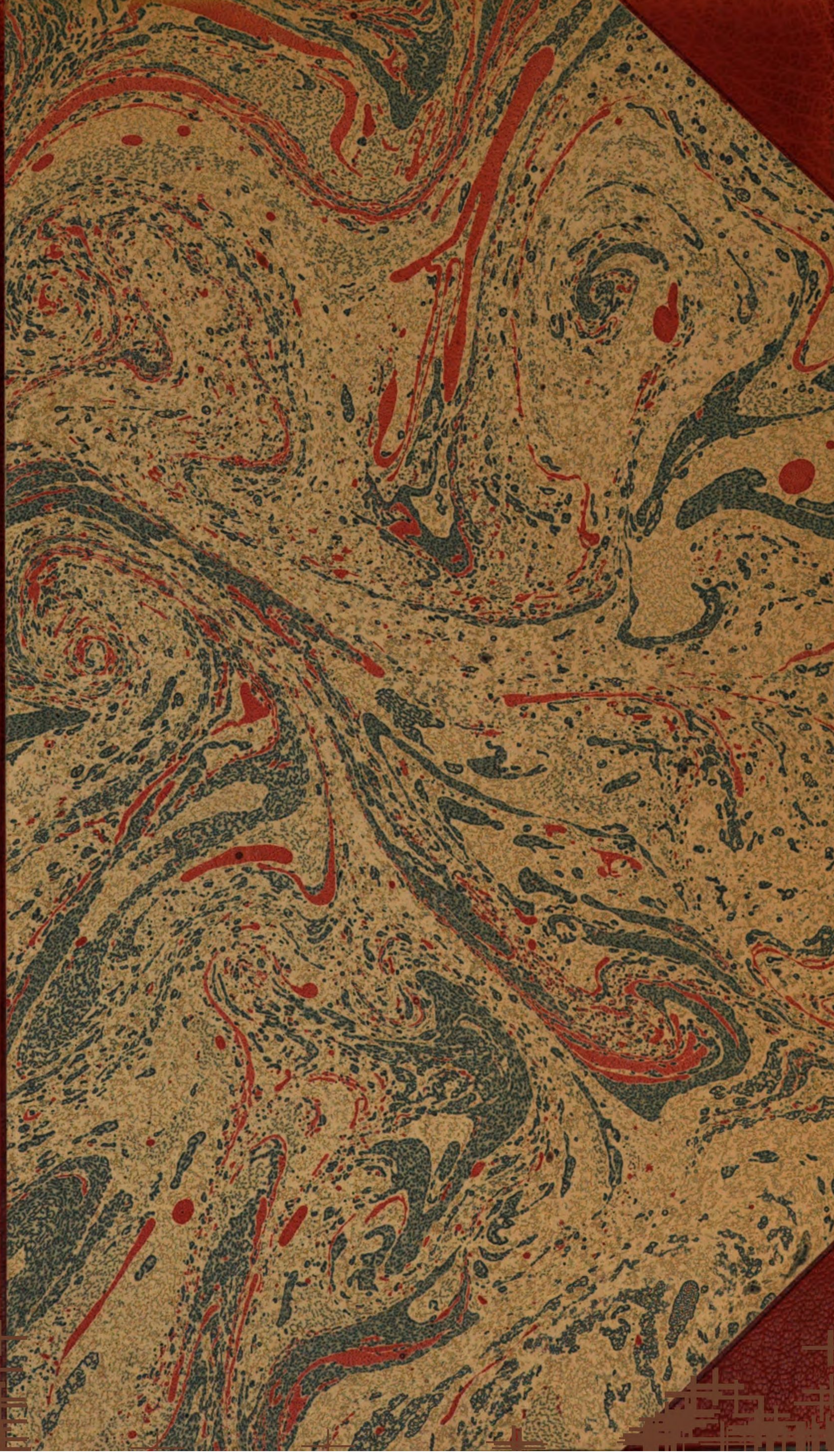

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Int. 1105 w

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George Vertue

First Edition

(Lowndes 2766)

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Einzelblätter!

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3

A
DESCRIPTION
OF THE
WORKS

Of the Ingenious DELINEATOR and ENGRAVER
WENCESLAUS HOLLAR,

DISPOSED INTO
CLASSES of DIFFERENT SORTS;
WITH
Some Account of His LIFE.



Printed in LONDON, for the EDITOR G. V.
A Member of the SOCIETY of ANTIQUARIES.
MDCCXLV.

1745

4
Ant. M05W

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Staatsbibliothek
München



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5

T O T H E
M O S T N O B L E L A D Y
M A R G A R E T - C A V E N D I S H E - H O L L I S
B E N T I N C K,
Duchess of Portland.

M A D A M,

TH E Observations of ancient Orators say, that the Imitation of a most absolute Beauty is ever most hard and difficult ; so the Similitude of a perfect Beauty is as rarely seen as the Beauty itself: *Ovid* expresseth the same, when speaking of *Pygmalion* (a famous Sculptor) who carv'd the Snow-white Ivory Image with such skilful Dexterity, that it was altogether inimitable --- *operisque sui concepit amorem.* Another Author says, “ Such
“ as

“ as carve Images, having gathered all
 “ that in several Bodies is reputed to be
 “ most perfect and fair, bring it, by the
 “ means of their Art, into one singular I-
 “ mitation and well-proportion'd Beauty.”

Tully says, “ Man himself is born to con-
 “ template, and to imitate the World, he
 “ not being in any manner of way perfect,
 “ but only a small Parcel of what is per-
 “ fect.” ---- So, in some degree, for the
 Honour of another sort of Sculpture.

This Account of the Works of *HOLLAR*
 contains a particular Description of each
Print done by this rare Artist, either from
 his Drawings of *Plans, Prospects, or Por-*
traits; Habits and Dresses; Churches,
Monuments, and Antiquities, etc. or from
 Designs by famous *Italian, German, Dutch,*
 and *English* Masters: some done from the
 famous Collection of King *Charles I.*
 and especially from those belonging to
 that Noble *Mæcenas, Thomas Earl of*
Arundel, the foremost of *English* Noblemen
 who cultivated those rare and valuable
 Monu-

Monuments of Antiquity, from all Parts of the Learned World into this Nation.

He it was that brought and supported HOLLAR in *England*: and from his Encouragement principally, and his immense Treasure of rare Original Pieces of Art, has been produced these so much admired Works, now collected by the Curious abroad, as well as in *England*. Here indeed his Works most abound; and as Artists in other Countries have been renown'd where they most resided, so HOLLAR undoubtedly was so much employ'd by his Patrons, and for the Illustration of the History of *England*, that of his Works in all kinds, various Collections have been made, which gave birth to this Publication, by the generous Patronage of Your GRACE's most Noble Father, the late Earl of OXFORD, whose great Acquisitions of this Master's Works were numerous beyond all Comparison: Those carefully selected, and the Additions since made by Your GRACE, renders it now the most compleat Collection known.

These

These Amusements (permit me to observe) are the least Part of Your GRACE's Noble Genius: Your early Inclination to the Love of such Arts, guided your Pencil to the producing several surprizing Works; of which my Weakness to express, and your known Unwillingness of having published, obliges me to pass over in Silence; acknowledging Your beneficent Goodness; and with the most humble Duty desiring Your GRACE's Protection to these Endeavours of,

MADAM,

May it please Your GRACE;

Your most obedient,

and most humble Servant,

G. VERTUE.

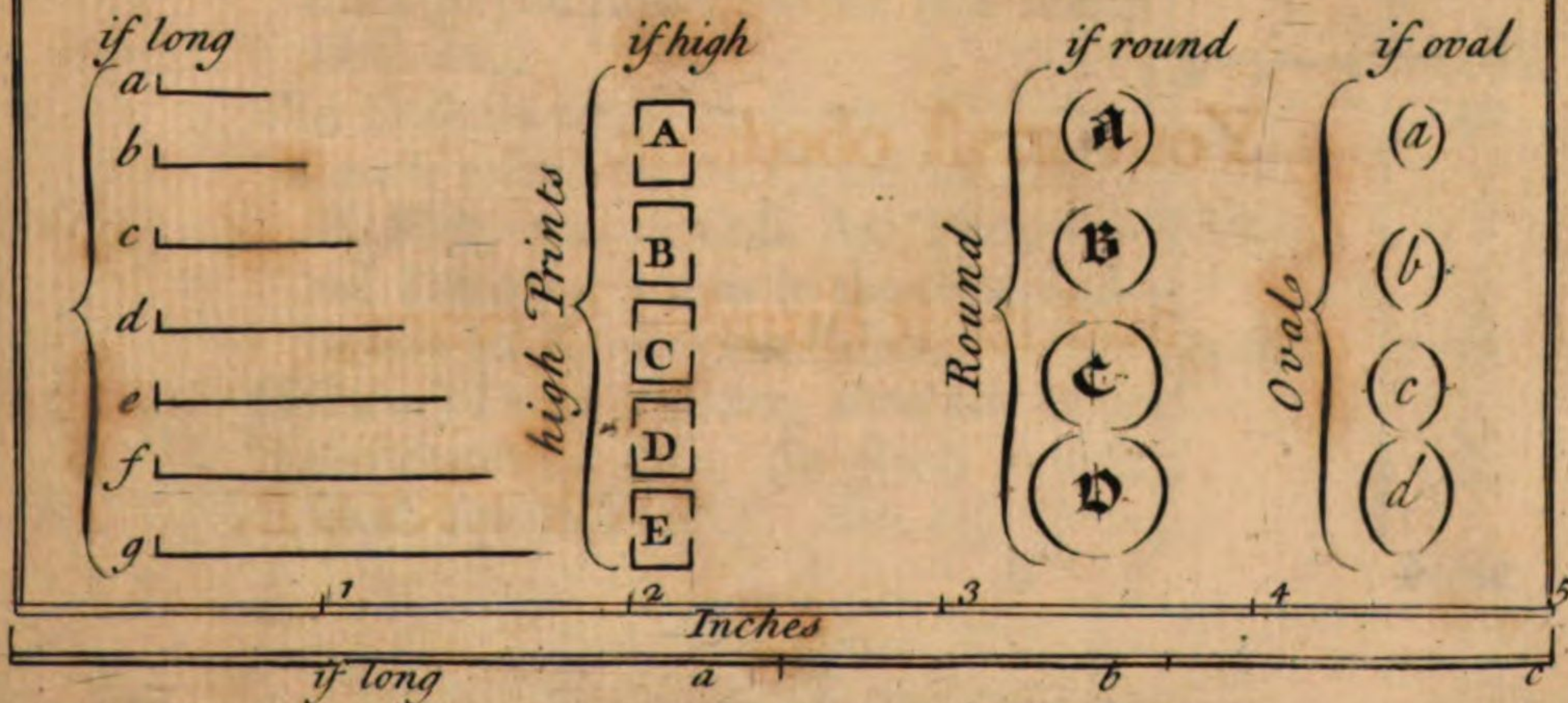


A Table of HOLLAR'S Works divided into CLASSES, to distinguish the Several Dimentions of the Prints.

CLASS.	CLASS.	CLASS.
I. Religious Subjects,	V. Italian designs,	X. Insects, Shells,
II. Historys, Fables,	VI. Landskips Dutch.	XI. Animals, V. ^{am} Avont's boys,
III. Mapps, Planns,	VII. Habits of Nations,	XII. Vases, Seals, Medals,
IV. Ships, Sea-prospects	VIII. Portraits,	XIII. Muffes, Swords,
	IX. Churches, Monuments	XIV. Titles of Books,

Remarks if Printed in sheet plates.....sh.
if half-sheets.....hsh.
quarter.....4^o
octavo.....8^o

other Signatures to express the different bigness of small Prints





CLASS I.

Religious Subjects of the Old and New Testament, and Death's Dance.

S T. Christopher (a small piece) <i>Alb. Durer.</i>	[B]	1642
St. George. <i>A. Durer.</i>	[B]	—42
Our Saviour on the Cross. <i>A. Durer.</i>	[B]	—42
A Woman at full length, crowned, in an Ermin Mantle and a Chalice in her Hand, with the Eucharist in it. <i>H. Holbein inv.</i>	4°	—47
Our Saviour and the Virgin (in a small round)	(A)	
David playing on the Harp before Saul. <i>H. Holbein inv.</i>	(A)	—38
Juda and Thamar. <i>Holbein inv.</i>	(A)	—40
David killing Goliah (in a small square) <i>HH.</i>	g	
David delivering a Letter to Uriah to carry to the Army (in the like Size.) <i>Holb. inv.</i>	g	—38
The Descent from the Cross. <i>HH. inv.</i>	4°	—40
Solomon visited by the Queen of Sheba. <i>H. Holb. inv.</i> ex Coll. Ar. The original Drawing is now in the royal Collection in Kensington Palace.	h. sh.	—42
Holbein's Death's Dance, thro' the various States of Life, (in thirty Prints, small square Form.) <i>Abr. a Diepen- B</i>		<i>becke</i>

<i>becke inv.</i> the Decorations and Borders.		1651
A Reverse of the first Print.		
The Holy Family, ex Coll. Arund. <i>Perrino del Vago inv.</i>	4°	—42
A Scripture Figure of St. John sitting on a Rock, one Hand pointing to Heaven, a Cross in the other. <i>A. Corregio inv.</i>	4°	—42
A large Scripture Piece of our Saviour and St. Thomas. <i>Fr. Salviati inv.</i> ex Coll. Arund.	fh.	—46
Another, in the like Capital Manner, of King Ahasuerus and Queen Esther. <i>Inscript. wanting.</i>	2 fh.	
St. Francis in the Desert; <i>A. Brower pinxit.</i>	h. fh.	
The same St. Francis smaller.	8°	
A Reverse of the same		
St. Erpho xviii th . Bishop of Munster.	8°	
The Decollation of John the Baptist, in a small Oval, from <i>Elsheimer.</i>	(a)	—46
A Reverse of the same.		
Two of the Apostles St. Laurence and St. John, after <i>Elsheimer.</i>	8°	—50
A Scripture Piece of our Saviour tempted in the Desert, after <i>Elsheimer.</i>	4°	
Toby guided by the Angel, after <i>Elsheimer.</i>	b —	
St. Mary Magdalene. <i>Egid. Sadeler delin.</i>	h. fh.	—46
A Magdalene praying before a Crucifix in a Cave, her Elbow on a Death's Head, Roots lying by her: Angels with the Cross above, &c. <i>Van Avont inv.</i> A large Sheet.	fh.	
The Virgin Mary and our Saviour re-		
		ceiving

Class I. Religious Subjects.

3

ceiving the Cross, &c. Jo. Hintz
inv. [N.B. This has been thought
(through mistake) the first Piece that
Hollar ever etch'd, he being then but
twenty Years old.]

4° 1627

A small Oval of a Woman, with Hands
folded in a penitential Posture

(a)

An *Ecce Homo*, in small square; this
Cypher **WE**^a

[A] —25

Another of the same Size, a Woman
half length in a penitential Posture,
as before, with this Cypher **WE**^a.
[Q. if Hollar's Date]

[A] 1625

The Virgin Mary and the Infant in her
Arms sitting against a Tree. A. Du-
rer, 1513. W. Hollar. [This is the
earliest Date of Hollar's Works with
his Name to it at length]

[B] 1626

A small Magdalene, with a Cross and
Book before her. After Holbein.

(A) —38

Death's Dance thro' all Degrees in one
Plate. [Q. if the same as in Dug-
dale's St. Paul's]

h. sh.

The Virgin Mary suckling our Saviour.
J. Rottenhamer pinx.

h. sh. —47

+ *Salvator Mundi*. After Leonard da
Vinci.

h. sh. —50

An elegant Representation of King Ri-
chard II. (in his Youth) at his De-
votion; painted on two Tables: In
one he is represented kneeling by his
three patron Saints (St. John Baptist,
K. Edmund, and K. Edward the
Confessor) having a Crown on his
Head, clad in a Robe adorn'd with

^a Winceslaus Hollar Pragensis Excudit.

white Harts and Broom-Cods, in allusion to his Mother's Arms, and his own Name of Plantagenista. Thus he is praying to the Virgin Mary with the Infant in her Arms (on the other Table) surrounded with Christian Virtues, in the Shape of Angels, with Collars of Broom-Cods about their Necks, and white Harts on their Bosoms; one holding up a Banner of the Cross before them, and on the Ground are Lillies and Roses. Verses at bottom, compos'd by Hen. Pecham, explain the whole Picture. And it is express'd at Top to be etch'd from an ancient Original Painting in Colours, and then dedicated to King Charles I. is now in the Possession of the earl of Pembroke*.	h. sh.	1639
The first Letters of the Alphabet, viz. A B C D E F, in Capitals, adorn'd with small figures of Death's Dance.	[B]	
Three Plates of Death's Dance, from the Set after <i>Holbein</i> , with four <i>Latin</i> Verses at bottom. [See also another, page 6]	[B]	
The Honour of the Cross in the Adoration of Helen and Constantine.	[A]	
The Virgin and her Son. From <i>A. Durer</i> ; with a Greek Verse from Luke ii. 27. [This one of the first Works of <i>W. Hollar</i> .]	[A]	1625
Abraham and Melchisedech.	f—	—74
<i>Ecce Homo</i> , with Thorns on his Head. [The Head only]	h. sh.	

* The Tables or Pictures, are about 18 Inches high, both joined together.
Salvator

Class I. *Religious Subjects.*

5

Salvator Mundi, in a small Oval.

(a)

Eighteen Common Prayer Book Cuts, of the Nativity, Baptism, Raising the Widow's Son, Healing the Woman's Issue, turning the Buyers and Sellers out of the Temple, Giving Sight to the Blind, Accusing the Adulteress, and Conference with the Samaritan Woman at the Passover, Appearing to his Disciples going to Emmaus, the Transfiguration and Ascension.

8°

Sixteen Cuts for the Common Prayer, of a smaller Size, after *Holbein*; design'd to satirize the Religious of the Romish Church, as the Persecutors of Christ; being habited like the Pope, Bishops, Monks, and Friars; with four English Verses at the bottom of each.

4

[B]

An *Ecce Homo*, a capital Piece, in a Table of near twenty Figures at full Length. *Titian pinx.* 1543.

2 sh.

1650

Christ on the Cross, Angels catching the Blood from his Wounds. A capital Piece, after *Vandyke*. A large Sheet.

—52

St. Paul preaching to the Gentiles.

8°

—53

The Body of Christ taking down from the Cross to be buried; with the Sepulchre in view.

8°

Three Scripture Pieces from Genesis xviii. &c.

a —

—74

Eight Cuts for the Common Prayer, after *Stella* and *Palma*: One, the Wise Men worshipping: Another, Jesus in Agony at the Sight of the

Instruments

Instruments of his Passion.	8°	
An Ecclesiastical Tree, representing on the Branches, the many and high Degrees of Men, who have followed the rule of St. Bennet; out of whose Figure it springs; accompanied on each side with St. Gregory, St. Austin, St. Cuthbert, and St. Dunstan. <i>As in Dugdale's Monasticon Anglicanum.</i>	h. sh.	
One of the Emblems of Death's Dance, without the Border; and four Latin Verses at bottom, the Rich Man disregarding the Prayers of the Poor. <i>After Holbein.</i>	[B]	
A Representation of the holy Reliques preserved at Aix la Chapelle. In twenty-nine Compartments, in one Sheet.		
A Sacrifice by Angels: The Devil tempting our Saviour in one Corner of the Desert.	b —	1652
Six Days of the Creation.	[C]	
B. Philibertus and St. Agatha.	[C]	
A Communion Table. <i>Emblem 3.</i>	[C]	
St. Joseph leading our Saviour.	[C]	
The Transfiguration on Mount Thabor.	[C]	
A miraculous Image of the holy Virgin fastned to a Tree.	[D]	—48
Another smaller.	[B]	—48
A Monk sitting under a Tree, with a Book in his Hand: And a distant View of Thong Castle.	8°	
Revelations; vii. Lights or Lamps, the Holy Lamb.	4°	
		The

Class I. *Religious Subjects.*

7

The Trinity, Father, Son, and the Dove.	[B]	
The Virgin Mary embracing the Child:		
The City Cambray, in small, at a Distance.	8°	1696
<i>Arcæ Noachanæ figura</i> and the Description. St. Bruno.	h. sh.	
The Augsburgh Confession: Martin Luther and the Elector of Saxony: with a Candlestick of seven Branches.	h. sh.	
Thirty six small Scripture Stories, beginning with Adam and Eve drove out of Paradise.	a —	
Four of the Days of the Creation (square)	b —	
Two other Days (longer)	c —	
The solemn League and Covenant for Defence of Religion and the King, &c.	sh.	
A lighted Candle in a Candlestick, with a Crown: At bottom, <i>Sacra Nemesis</i> , a Woman striking some Flies with a Flap; and an Eagle flying towards her.	4°	
A Magdalenyling at length in a Cavern.	d —	
Quakers Meeting, a square sheet.		
St. Catherine, in half Length, from <i>Raphael Urbin</i> , ex Coll. Arundel.	h. sh.	
A Poem on sacred Contentment.	sh.	
The Holy Virgin appearing to St. Norbert, and causing white Robes to be brought him by Angels: At the bottom an Inscription, beginning— <i>Diva Virgo</i> . After <i>Diepenbecke</i> .		
St. Fiacre invoked by the Princes of England. A little Piece.		

C L A S S

CLASS II.

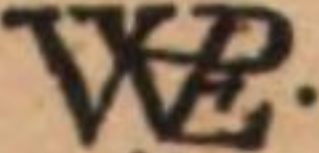
Histories, Fables, and Emblems.

S ELEUCUS his strict Execution of his Law against Adultery, upon his own Son. From the Original in the Arundel Collection, by <i>Julio Romano</i> , with Verses under it by <i>Henry Pecham</i> .	sh.	1637
A Reverse of the same.		
The Daughters of Aglaura returning from the Fields, their Heads adorn'd with Flowers, and Baskets full in their Hands, to offer them at the Temple. <i>Elsheimer pinx.</i>	(b)	
The Satyr and Traveller. From <i>Elsheimer</i> .	f —	—44
Pallas with the Arts about her. After <i>Elsheimer</i> .	a —	—46
Juno on her Throne, &c. After <i>Elsheimer</i> .	a —	—46
Venus. After <i>Elsheimer</i> , ex Coll. Arund.	a —	
Another, a little different.		
A Reverse of the last.		
The Fable of the Goddess Latona. After <i>Elsheimer</i>	c —	—49
A Reverse of it.		
The Fable of Stello metamorphos'd by		

Class II. *Histories and Fables.*

9

Ceres into a Lizard, from Ovid. After <i>Elsheimer</i> .	h. sh.	1646
A Reverse of the same.		
An Emblem of Humility in the two Goats on the Bridge. <i>G. Flogl. pinx.</i>	(B)	—49
The Fable of the Satyr and the Porrage.	f —	
The Fable of the Horse and the Lion.	f —	
An emblematical Piece of the Rat and Cockatrice.	f —	
Another signifying the Nature of Flatterers, in the Camelion.	f —	
<i>These four last belong to one Sett.</i>		
Eleven <i>Emblemata Nova</i> , in a Frontispiece with ten more Plates of Emblems, with Latin Verses and Titles explaining them. [<i>Probably one wanting.</i>] One shews the Expediency of making a Beginning; another, of the Honour Youth are led to, by flying from Bacchus and Venus; another of the Blessings of Temperance; another, illustrating the Danger of Grandeur, in the Story of Damocles, with the Sword of Dionysius hanging by an Hair over his Head while he was feasting; another of the Virtue of Mediocrity, shewing Plenty standing in the Midst between Profuseness and Parsimony, further illustrated by the Fable of Dædalus and Icarus, &c.	8°	
An Emblem of the Orange Tree supported by the English and Belgic Lions, with the Rose Trees in view. Latin and English Verses underneath	h. sh.	—41

The Form and Manner of Archbishop Laud's Tryal in the House of Peers.	h. sh.	1641
The true manner of the sitting of the Houses of Lords and Commons, upon the Tryal of Thomas earl of Strafford, &c.	h. sh.	
The Manner of the Execution of Thomas Earl of Strafford Lord Lieutenant of Ireland on Tower Hill, 12 May 1641.	h. sh.	
The Proclamation of Peace between Spain and the States General before the Stadt House at Antwerp.	h. sh.	—48
An emblematical Representation of the Plenty flowing from the said Peace to the Empire, France, and Spain. <i>Corn. Schut. inv.</i>	sh.	
An Emblem of Civil Discord; represented by the Amphibœna, or Serpent, with a Head at each End: The Pyramids in Prospect, &c.	f —	—43
<i>Ars Baculus Vitæ</i> ; an emblematical Figure to represent the Safety and Ornament of Art in Prosperity or Adversity.	[A]	
A Satyr upon Chemical Medicines, a Man lying in his Bed, a Coffin covered with a Pall.	a —	
Fortune on a Globe, Cup, &c. in one Hand, an Eel in the other  1555.	[A]	—26
 A military Procession relating to some History in the Time of our civil Wars.	d —	
An Army drawn up in Batalion, with		

Carriages

Class II. *Histories and Fables.*

II

1626

Carriages, &c. seeming part of the same History. [*2. if these two last be Hollar's Work.*]

d—

The Coronation of King Charles II. at Westminster.

sh.

A Representation of William the Conqueror's constituting Robert Marmion Governor of Tamworth Castle, as painted in the East Window of the Chancel; with the Effigies subjoin'd on the same Plate of a Knight of the Family of Ferrers and his Wife, &c. kneeling; as in the North Window of the Church.

h. sh.

The Manner of Maximilian King of the Romans sitting at Dinner on the Day of his Investiture with the Order of the Garter; and

The Manner of Ferdinand Prince of Spain's sitting at Dinner on the Day of his Investiture. [*Both in one Plate.*]

h. sh.

A Representation of the Combat in Paris between John de Aftley and Peter de Masse, Aug. 29. 1438. Also the Combat in Smithfield between the said John Aftley and Sir Philip Boyle, Jan. 30. 1441.

sh.

A View of the Fireworks near Stockholm perform'd to celebrate the Investiture of Charles of Sweeden with the Order of the Garter, *Anno* 1669.

sh.

An Angel holding up a Cross with a Crown upon it, and leading a Youth, who has a Snake encircled about his Hands, and a Bird upon that; an

emblem-

emblematical Device <i>perhaps of Eternity.</i>	e—	
Four Prints of Ogilby's Homer. <i>F. Clein inv.</i>	h. sh.	1656
Forty five Prints of Ogilby's Virgil. <i>F. Clein inv.</i> One is a Figure reaching a Bough, engrav'd by <i>Faithorne</i> , the Landskip by <i>Hollar</i> . [<i>There are two more of this Set not by Hollar.</i>]	h. sh.	—52 and —54
The Set of Prints to Sir Robert Stapleton's Translation of Juvenal in Folio, after <i>E. Streeter</i> , <i>J. Dankers</i> , and <i>F. Barlow</i> .	h. sh.	—58
Ten Plates of the Story of the Ephesian Matron, in Folio.		—66
A Set of Æsop's Fables in eighty Plates Folio, by <i>Ogilby</i> . [<i>Whereas there are but fifty seven by Hollar.</i>]		—64 —65
Another Set of Fables, a Size bigger, being nineteen in Number.		
Another Fable of a small Set, a Hern and a Wolf.	c—	
Templum Honoris; Armatura fortium. Templum Laboris. Within a Circle is a Labyrinth, <i>Via virtuti nulla est</i> , &c. a large Sheet.		
A Man sitting leaning his Head on his Left Hand pensive, his Cloak doubled with Depictions of Women's Faces, Whores of all Kinds, a little Monkey sitting by him. This is to represent the Vice of Lechery.	h. sh.	
Fable of the old Man letting his Son ride the As, with Latin and Dutch Verses.	a—	

Class II. *Histories and Fables.*

13

An Hospital for People in all Degrees of Life or Business.	h. sh.	
<i>This Canon is sealed, &c.</i> several Men standing, a Bishop firing of a Canon.	h. sh.	
King Charles I. kneeling—a Rock in a Storm.	8°	1649
A March of Soldiers turning about, a Waggon at last. English Verses at bottom.	h. sh.	
<i>Generalissimo Hertog. van Fridland,</i> Feb. 25. 1634. a dark Piece fighting, in four Stories.	h. sh.	
An Emblem. <i>Sacra Nemesis</i> , a Candle lighted, an Eagle, a Spider and a Woman; <i>see</i> Class I.	4°	
A solemn League and Covenant, in several Divisions.	sh.	
Hugh Lupus sitting in his Parliament.	h. sh.	
<i>Pompe Funebre de M. Jean Baptiste de Tassis.</i>	sh.	—45
Opinion sitting in a Tree; Verses in English; a Conference between Opinion and Viator; a Gentleman standing on one Side of the Tree, and on the other side a Fool watering the Tree.	h. sh.	
A Patentee; the Picture of him standing, Woolfs-head, hooked Fingers, screw Legs, Bags of Money, &c.	h. sh.	
A Fountain of Pleasures for seven Days, represented in a large Sheet. Beauty, Gardens, &c. to the Memory of Johannes Holman. <i>Diepenbecke delin.</i>		

A Battle

A Battle or Army of Sweden against Oppenheim.

sh.

Deorum Græcanicorum Genealogia, only Names in Squares.

sh.

Q. Mary of Medices, K. Charles I. and his Queen standing. The Mayor of London kneeling.

h. sh.

Fons Signatus, a large Building representing the liberal Arts, and a Fountain supported by the Women, a Proof (so far) done by *Hollar*.

An Emblem of a Man standing, going between warlike Arms, and Nature of Animals, a Leopard, a Dragon Serpent and a Lamb.

[B]

An Allusion. The Stadthouse in Amsterdam — Multitudes of People, Men and Women, standing cloath'd in the Habits of several Nations, being land and amphibious Animals, Monkeys and Frogs. *Hollar*.

Before the Statues or Pedestals of Jupiter, Juno, Mercury and Neptune, are Multitudes of People.

h. sh.

CLASS III.

Mapps, Plans, Views, and Prospects.

LONDON in a large View, two Yards and half long, from Westminster to beyond St. Catherine's, with Latin Verses at the bottom, by <i>Edward Benlowes</i> , Esq; dedicated to Queen Henrietta Maria and William Prince of Orange, and sold at Amsterdam by <i>Corn. Danckers</i> .	7 sh.	1647
The Royal Exchange of London, with Latin and English Verses in the Compartment for the Title; and appendant thereto, Sir Thomas Gresham's Head as in a little Medal.	sh.	—44
Another View of the Royal Exchange (smaller.)	e—	
A View of the Tower of London.	e—	
The Piazza in Covent Garden.	e—	
St. Mary Over's Church in Southwark.	e—	—47
[<i>These last four are one Set.</i>]		
Lambeth House, (long half Sheet.)		—47
White Hall.		
<i>Civitatis Westmonasteriensis pars.</i> [<i>being the Parliament House, Hall and Abby.</i>]		47
Westminster Hall. [<i>These four are of a Size, and a different Set.</i>]		—47

A small

A small View of London from over the Water, chiefly below Bridge, and as far as St. Paul's.	c—	
A small View of Lambeth and Whitehall.	c—	
A small View of Tothill Fields.	c—	
A small View of Windsor Castle.	c—	1644
<i>[These four are another Set.]</i>		
Islington by the Waterside.	b—	—65
A View of London by Islington.	b—	—65
Another Prospect by Islington.	b—	—65
Prospect on the North Side of London.	b—	—65
The Waterhouse at Islington.	b—	—65
Another View of the Waterhouse by Islington. <i>[These last six are a Set.]</i>	b—	—65
A Prospect of and from Greenwich for many Miles, to London, &c. (near a Yard long) with four Latin and four English Verses thereon.	2 sh.	
A View of Richmond.	h. sh.	—38
A Prospect of Arundel Town and Castle West Side.	h. sh.	—44
A Prospect of the Inside of the Gatehouse next the Court at Waerton, being the north Side. <i>Richard Hall delin.</i>	4°	—76
London in a small Ground Plan of one Mile in an Inch.	c—	
London from the Top of Arundell House.	b—	
A Map or Ground Plot of the City of London and the Suburbs, within the Jurisdiction of the Lord Mayor, shewing the present Condition since the last sad Accident of Fire: The blank		

Space

Space signifying the burnt Part, and where the Houses are expressed yet standing. With a general Map or Ground Plot of the whole City of London and Westminster, and all the Suburbs, (in a little Compartment below) by which may be computed the Proportion of what is burnt with what is standing, (in a small Sheet.)	fh.	1666
A new Map (or Ground Plot) of the Cities of London and Westminster, and the Borough of Southwark, with their Suburbs, shewing the Streets, Lanes, Alleys, Courts, with the other Remarks, as they are now truly and carefully delineated; and the Prospect of London, as it was flourishing before the Destruction by Fire over it. Sold by <i>Robert Green</i> and <i>Robert Morden</i> , (a large Sheet.)		—75
London, without any other Title or References) in a small Ground Plot.	c —	
A Map of both Cities, London and Westminster, before the Fire, with References, (about the same Size.)	d —	
London, and the Liberties of Westminster, another Ground Plot, with References, (<i>somewhat larger.</i>)	e —	
London, (inscrib'd in a Compartment, with a Distich in it, shewing this to be the Landskip and true Profile) with References, (<i>about the Size of half a Sheet.</i>)	h. fh.	
A true and exact Prospect of the famous City of London, from St. Mary		

Overies Steeple in Southwark, in its flourishing Condition, before the Fire: In a View about three Fourths of a Yard long; and underneath, (in the same Plate) another Prospect of the said City taken from the same Place, as it appeareth now after the said Calamity and Destruction by Fire, of the same length.

2 sh. 1666

The Prospect of London, and Westminster, taken from Lambeth: Beginning at Peterborough House and ending at St. George's Southwark; in a large Draught of four Sheets, the whole about a Yard and three Quarters long with Figures and Letters referring to the chief Buildings mention'd at bottom, *no date*.

A New Map of the Cities of London, and Westminster, with the Borough of Southwark; and all the Suburbs (*being a Copy*) shewing the several Streets, Lanes, Alleys, and most thorough-Faires. Being a ready Guide for all Strangers to find any place therein. Drawn first by W. Hollar, *in 1675*. Sold by Robert Greene.

2 lar. sh.

A Map of the Isle of Man with six little Prospects about it of the Island and principal Places in it, (*as in Chaloners Treatise of this Island joyn'd to King's Vale Royal of Chester, Fol. 1656.*) *The Prospects only seem of Hollar's etching.*

d —

— 56

A Prospect of Glastonbury Town from

the

the South-West, dedicated to Elias Ashmole.	h. sh.	
Another of Glastonbury from Compton Hill, with the Plan of the Abby, dedicated to T. Stanley, Esq;	h. sh.	
London, a small Prospect, long and round at the ends.	f —	
Four several Prospects of Elizabeth Castle in the Isle of Jersey.	b —	1650
Five Views of Dover, as Dover Cliff; another Prospect of it from the Sea: Dover Castle, and another Prospect of it from the West-Side, &c.	b —	—51
A View of Pemsey in Suffex.	b —	
[<i>These six belong to one set.</i>]		
Divers Views after the Life of W. Hol- lar. <i>P. Tempest ex.</i> being a Title Page so inscrib'd, in a Compartment of Fruits, and Fishes.	b —	
Part of Plymouth Sound.		—76
Another View by Plymouth.		—76
Another View by Plymouth, at Catwater; with Plimstoke in prospect.		—76
A View of Calais.		
Deal Castle.		
[<i>These belong to the above Ten.</i>]		
Six several Views by Albury in Surrey, (the Earl of Arundel's Seat.)	c —	—45
The North Prospect of the Earl of Arun- del's House in London.	d —	—46
The South Prospect of the same House.	d —	—46
<i>Adam a Bierling delin.</i>		
The West Prospect of Albury, the Earl of Arundel's Seat.	f —	—65
A great hollow Tree, Twenty six Foot		round

round at bottom with a Door in the Trunk and Stairs within, up to the Top; Thirty three Foot high, where there is a Square Turret, thirty four Foot about and People in it. <i>Langley Park near Windsor.</i>	4°	1653
Divers Prospects in and about Tangier, exactly delineated by W. Hollar his Majesty's Designer, Anno 1669, and etch'd by him. Beginning (in the same Plate under that Title) with The Prospect of the North-side of Tangier, regarding the main Sea, &c.	c —	—73
The South East Corner of Tangier.	c —	
Part of Tangier from above without the Water-gate.	c —	—70
Prospect of the lower Part of Tangier from the Hill West of Whitehall.	c —	
Prospect of York Castle at Tangier from the Strand, and the North-West.	c —	
Prospect of the Inner part of Tangier with the upper Castle from the South-East.	c —	
Prospect of the Country from Peterborough Tower, Westward of Tangier.	c —	
Prospect of the West Front of Tangier Castle.	c —	
The lower Inner part of Tangier with York-Castle, &c. from South East.	c —	—73
Prospect of the West-side of York Castle at Tangier, Opposite to the upper Castle taken from the Hill, before the Gate.	c —	—69
Prospect of the Grounds about Henrietta Fort.	c —	
		Prospect

Prospect of the Bowling-Green at White hall, by Tangier.

c —

These Twelve are a Sett, without you add the Three following long Slips, of half a Sheet.

Prospect of Tangier from the West.

h. sh.

Prospect of Tangier from the S. E.

Prospect of Tangier from South-East.

Newarke Abbey in Surrey.

a —

Bramber Castle.

a —

Thetford Abbey.

a —

Queensborough Castle in the Isle of Sheppy.

a —

Ruins of Bramber Castle in Suffex.

a —

[These Six are a Sett.]

Wilton Place.

b —

Hascomb Hill in Surrey.

b —

Ruins of Bramber Castle in Suffex. *A larger View than before.*

b —

Portsmouth in Prospect and over to the Isle of Wight.

b —

Old Shoreham (in Suffex.)

b —

[These Five and London from the Top of Arundell House go together.]

The North Prospect of Canterbury, with the Ground Plot of the City, and View of the South-side of Christ Church, the Cathedral, after Tho. Johnson; dedicated to Gilbert (Sheldon) the Archbishop, by John Ogilby; *a large Sheet.*

A Prospect of Chester the South West Side with a Ground Plot of it. Arms and Medals.

sh.

Two different Prospects of Warwick

with

with a Ground Plot, of the City on one Sheet, <i>as in Dugdales Antiquities of Warwickshire.</i>	fh.	1654
Two Prospects of Coventry in Warwickshire with the Ground Plot, in one Sheet plate; <i>as in the same Book.</i>		
The Map of Knightlow Hundred in Warwickshire, <i>as in the same work, one Sheet.</i>		
The Prospect of Guy's Cliff in Warwickshire, with a draught of the said Guy Earl of Warwick's Statue in St. Mary Magdalene's Chapel; and the Picture of John Rous, the Antiquary from an illumination of his own in an ancient Roll concerning the Earls of Warwick; all in one half Sheet plate, <i>from the said Book.</i>		
The Prospect of Kenelworth Castle in the said County in three different Views, <i>upon one half Sheet.</i>	h. fh.	
The Prospect of Compton House in Warwickshire.	e —	
Prospect of Maxtore Castle in that County.	c —	
Two different Prospects of Tamworth in the said County.	c —	
The Prospect of Birmingham in a separate Plate.	c —	
A View of the Town of Hull, and the Humber with a Bird sight prospect of Kingston upon Hull, <i>in the same Sheet.</i>	h. fh.	
An Exact Survey of the Streets, Lanes, and Churches contain'd within the		

Ruins

Ruins of the City of London, first describ'd, in Six plates, by John Leake, J. Jennings, W. Marr, W. Legbourne, T. Streete, and R. Shortgrave, in Dec. 1666; By the order of the Lord Mayor, &c. of the said City: Reduced here into one entire plate, by J. Leake, publish'd by the Care and Charge of N. Brooks, in two Sheets.

2 sh. 1667

The Prospects of Cambridge, from London Road, with the ground Plan, Arms of the Colleges, and such Nobles who have borne the Title of the Earldom.

h. sh.

Prospect of Oxford from the East, with the Ground Plan; and Arms of the Colleges.

sh.

Boscobell House, and white Ladies.

h. sh.

Amœnissimi aliquot Locorum in diversis Provinciis jacentium Prospectus, &c. a W. H. inculp. Lond. and under this Title, in the same Plate, a View of St. John's, by Strasburg, a Church Spire.

—43

and

—44

a —

A Prospect of Coln, at a distance; near the Port is a high round Tower, and People walking towards the Port.

a —

A Prospect up the Rhine of Lewenberg, Drachenfels, Godesberg, by Bonn, two men walking towards the Port, small distant Hills and Towns.

a —

A Prospect of Bonn, more distinct, a great House and a small Gate, towards it a Man on Horseback riding.

a —

A Prospect of Strasburgh, two Men

standing

24 *Mapps, Plans, Views, &c.* Class III.

standing pointing to some large cover'd Boats, before ground.	a —	1630
A Prospect of Cobolentz and Hermenstein, on a Mountain or Hill.	a —	
A Prospect of Mullem. Rhenus fl.	a —	
Of Collen by Cunsberts Thurn.		
The high round Tower, two Men and three Women going towards the Gate.	a —	
[<i>These last are a Sett, eight of them.</i>]		
Lorentzbery by Prague. Prospectus aliquot locorum diversus, &c. Lond.	e —	—43
Another View of Bonn, by the Rhine; a piece of Ruins on the fore ground two Men standing looking towards the Sea.	e —	—34
Of Hemfen by Mechelen.	e —	
Another View of Colln and St. Severin, a Windmill on a Hill near the middle.	e —	
By Bruffells, a piece of the Walls and the Towers.	e —	
A Prospect by Duren. *	e —	
The Holtzpfort of Duren.	e —	—64
A Prospect along the River Xelda, at Prague.	e —	
Herbipolis Wurtzburg, a City on a Hill; Hollar delineavit in Legatione Arundeliana ad Imperatorem.	e —	—36
A Prospect of Mentz.	e —	—34
Another View of Bonn, by the Rhine.		
Arx Moguntiensis; a City near the River-Side.	e —	
[<i>These last twelve are a Sett.</i>]		
A Prospect of Maßbach by the Danube.	e —	

Class III. *Mapps, Plans, Views, &c.* 25

A Prospect of Nider-attaich by the Danube.	e —	
A Prospect from the Design of J. Peeters.	e —	
A Prospect of the River Danube.	e —	
A Prospect of Reineck by the Rhine.	e —	
Two several Prospects of Passaw.	e —	
A Prospect of Duytz and Colln.	e —	
A View of Nonnendverdt by the Rhine.	e —	
A View of the Bridge at Prague.	e —	
Another View of Drachenfels and Levenburg.	e —	
Another Prospect by Duren, Jan. 2d	e —	1649
[<i>These are another Sett,</i>] two of this Sett, are in page 24, mark'd thus,*		
Six Several Views at Strasburg; <i>delin.</i> 1629, 30.	c —	—65
A Prospect of Canstatt and Munster by the Neccar; <i>delin.</i> 1628.	e —	—65
A Prospect of Rotten Tower at Augspurg. <i>M. Merian del.</i>	e —	—65
A View of Esslingen by the Neccar; <i>delin.</i> 1629.	e —	
A View of Ingolstatt by the Donaw.	e —	—65
A Prospect by Stutgard.	e —	
Another Prospect by Stutgard.	e —	—63
[<i>These twelve are another Sett.</i>]		
A Prospect of Rudesheim by the Rhine.	a —	
A Prospect of Shenken Shantz and other Towns along the Rhine.	a —	
A Prospect of Lillo by the Shelde.	a —	
A Prospect of Emeric by the Rhine.	a —	
A Prospect of Philip's Shantz and Antwerp.	a —	
A Prospect of Hochst and Gelderspach.		
A Prospect of Roorort by the Roer.	a —	

A Prospect of Straßburgh.	a —	1643
A Prospect of Waffertzoll by Straßburgh.	a —	
A Prospect of Dormanskirk and Rindorp.	a —	
Campen.	a —	
Boun along the Rhine.	a —	
[<i>These Twelve are another Sett.</i>]		
A large and distinct View of St. Mary's Church at Tongres in Brabant with the Convent, Abbey, Library, Gardens, &c. <i>Leo Van Heil delin. a large Sheet.</i>	fh.	1650
Another large and distinct View of the Monastery of Groenendael, near Bruxells. Dedicated to Peter Parys, Prior thereof <i>by Peter Van Avont.</i>	fh.	—49
A View of Savonere half a League from the Town of Spaw.	b —	
Another View of the Monastery of Groenendael : Or, Viride Valle by itself on the Side of the Pond, dedicated to Peter Parys by P. Van Avont, <i>As the larger Piece was before.</i>	c —	—47
A View of the Monastery of Rothendael (Rubræ Vallis) Dedicated to Adrian Vander Reest Prior thereof; by Peter Van Avont.	c —	—48
Of Antwerpe, with the Oosterhuys at a distance beyond the Bridge. <i>Sebastian Vranx inv.</i>	c —	
Ruinæ aliquot : Sive Antiquitatis Romanæ Monumenta a Sebastiano Vranck olim delineata.	f —	—50
Eleven more several Views of these ancient Ruins in the same small draught with the Title.		—51
		—73

Louving

Class III. *Mapps, Plans, Views, &c.* 27

Louving in Ireland.	c —	
Tyrus by Sidon. <i>J. Peeters Inv.</i>	c —	
Up the Maese with a Coach passing along in a Ferry-Boat, &c. <i>J. Peeters inv.</i>	c —	
Dordrecht. <i>J. Peeters inv.</i>	c —	
A Ground Plot of the City of Candia.	h. sh.	1668
A View of Besagno.	f —	—65
S. Julian D'Arba.	f —	
Another View of S. Julian D'Arba.	f —	—66
By Genoa.	f —	
Another View by Genoa.	f —	—65
Another by Genoa.	f —	—69
[<i>These last Six are a Sett.</i>]		
A small Prospect, in a narrow Plate, without any Name, representing a hilly Country, the Sea in View and a Man wading to Shore from a Ship with goods on his back, &c.	e —	
Another very small View, of the same size, shewing the Town of Naerden at a great distance.	e —	
Under-Affaw in the like Dimension.	e —	
Ughep, Muyen, and Amsterdam in the like diminutive View.	e —	
A Storm-piece with the Waves in long foaming Furrows in the same size.	e —	
Three more of the same size with the Sea and Ships.	e —	
[<i>These eight belong to one Sett, pro- bably.</i>]		
Drachenfels Levenberg and Konigs Winter, along the Rhine.	c —	
Nonnenwerdt and Rolandseck along the Rhine.	c —	

[These Two Views are longer than what are of the same in a Sett.]

Amœnissimæ aliquot Locorum in diversis Provinciis jacentium Effigies a W. H. delin. & sculp. Colon Agrip. and under this Title a small View of Prague.

g ——— 1635

Another View by Prague.

Of Prague in another small View from St. Lorentzberg to Schloß.

A View of Nurnberg.

A View of Augsburg and St. Ulricks.

Wurtemberg by the Neckar.

Four small Views, at and by Straßburg.

A View by Spier to Der Thumb.

By Hanaw, up to Steinheim.

A View of Frankfort.

Ruddesheim in Rinckow.

Cobolentz and Ehrenbreitstein.

Drachenfels.

Of Collen from St. Severin to Duetz.

—45

Another of Collen with the Beyen Tower, and new Bulwark.

Of Duren.

Of Wesel.

Of Delfshaven.

The Zuyder Zee (or South Sea.)

The Zuyder Zee another Sea-piece.

Of the Meer. Another Sea-piece.

[These Twenty Four are numbred and are one Sett; same Bigness.]

A Prospect without a Title. A River on the fore-Ground with a Barge in it; Woods and Hills behind.

e —

[This belongs to the Eight beginning the other Page.]

Class III. *Mapps, Plans, Views, &c.* 29

Donanstauff along the Danube; (in an Oval.)	b —	
The Texel.	e —	
Another View of Prague by the River Molda.	c —	
Bonderigalby the Danube.	c —	
Rhenen after <i>J. Peeters</i> .	e —	
Sebins by the Donaw.	e —	
Wiedt and Plaßtern, with the Donaw running between them.	c —	
A View without Title, having a Tower, Bridge, Windmills, &c. in View.	c —	1676
Another View of an old Building, River, Man fishing, &c. after Gerardus; without a Title.	e —	
Muyderberg.	c —	
Ober Wesel and along the Rhine.	c —	
Wageninghen.	e —	
Harlem.	e —	
Milke by the Donaw.	e —	
Regenspurg.	e —	
Of Bonn, in a different Prospect.	e —	
The Tower of Mentz and along the Rhine.	e —	
Kronenburg on a Rock with the Emblem of Gratitude in the Stork carrying its aged Parent.	e —	
Passau. (<i>different from the two before.</i>)	b —	
A View of a House and Gardens, with the Virgin Mary, and the Infant in her Arms, on a Camel shining down upon it.	c —	
Old Ruins after Vrank.	a —	76
Another View of Ruins, with a large Round Tower.	a —	

Wille-

Willebrock by Boom, with Mechelen at a distance after J. Brughel.	d —	
A Plan of the City of Ninive, with an Account of its Dimensions.	d —	
Boyen Tower with the new Bulwark, with a View of Colen and Duytz by the Rhine.	b —	
A View of the Congratulations paid to Count de la Tour, upon his publick Entry in Holland after the Conclusion of the Peace between Spain and the Empire with the States, with Fire Works and Title with the Arms. <i>Five Plates without the Title.</i>		1650
The Castle of Monjardin, with the French Inscription, giving an Account of Emprardus, and the Incorruption of his Corps after 400 Years. <i>Ab. a Diepenbeck delin.</i>	h. sh.	—50
A View of the Savoy, next the River of Thames.	a —	
The Ground Plot of Kenelworth Castle.	4°	
Prospect of Windsor Castle from the S. E. with a Bird-sight View of the whole Building and Town.	sh.	
Prospect of Windsor Castle from the North.		
Three other Prospect of Windsor Castle and Town from South, S. W. and West, S. W. also West and by South <i>in one Sheet.</i>		
A Map of Æneas his Voyages according to Virgil's six first Æneids.	sh.	
The Ruins of Persepolis, &c.	sh.	—63
A Map of Antoninus his Itinerary thro'		

Britain,

Class III. *Mapps, Plans, Views, &c.*

31

Britain, with the English Names of the Places joyn'd to the Ancient Roman ones.

sh.

The several Forms how K. Charles his Army quarter'd in the Fields, being past New-castle, on his March to Scotland, Anno. 1639. Dedicated to the said K. Charles, (whose Picture is here etch'd under the Dedication) by Tho. Sandford, Quarter Master.

sh.

A View of the Disposition of a single Regiment of Infantry in the Field, according to the Military Discipline at that time, under K. Charles; (seeming another Sheet of the foregoing Work.)

sh.

A Battalion of his said Majesty's Army, as drawn up by his Command, before the Dissolution of his Forces, on the Conclusion of the Peace, (with the Scots.)

h. sh.

A Map of King Charles's Camp or Leaguer in the North, 1639.

sh.

An emblematical View of the Civil Wars and Troubles in England, in King Charles I.'s Time, as in Rushworth's Coll.

sh.

a/ Gertz, a large Prospect of the River and City in two Sheet plates.

Hildesheim oppidum; one Sheet.

sh.

Siena, a Plan or Prospect. Six Balls the the Arms.

sh.

Rostochium Urbs, a Sheet.

sh.

Osnabrug Urbs, a Sheet, the Arms a Wheel.

sh.

Civitas Oldenburgerfis, a Sheet.

sh.

The

The City of Florence in two Plates, the Arms fix Balls.	fh.	
Lucern, at bottom an Executioner putting out one Eye of a Bishop, another with a Sword to cut off the Head of a Saint kneeling.	fh.	
The City of Ferrara, a Sheet.	fh.	
Breda, the Arms three Croffes; a Sheet.	fh.	
The City of Nuremberg, a Plan; Albert Durer's head in a small Circle on the Compartment.	fh.	
The City of Pavia, a Sheet.	fh.	
A Proſpect. Prætorium de Rivieren.	fh.	1651
Ten German Views of Hollars firſt manner published by Hogenberg, the firſt only has Hollar's Name to it, viz. 1. of Prag. 2. Kochaus. 3. Eſlingen. 4. Prag. 5. by Straſburgh, 6. <i>no Name</i> . 7. Bruffeck. 8. Reinbruck. 9. Reinbuck zol haufs. 10. Schiff-maſh.	f —	
Tabingen a City. <i>Hollar Pragæ fec.</i> This looks to have been his work in the beginning.	d —	
Solfaterra, Holes in the Ground, Smoak ariſing out of them.	g —	
View of a Town in Holland, great Houſes on one Side, an Archade at the End, Columns ſupporting a Ship, over a part of a Bridge: Multitudes of ſmall People, alſo many Boats and Barges on the Water, crouded with People. No Date, Title, or Name of Hollar.		
Three Proſpects of Hurſt Caſtle, Ro-		

Class III. *Mapps, Plans, Views, &c.* 33

chester Castle, and of the West Side of Cows Castle. <i>Hollar and F. Place fecit.</i>	c —	
Alt Margraven Baden, a Prospect.	e —	
Part of a View of London below Bridge, Tower of London, &c.	d —	
A Mapp of the County of Middlesex.	d —	1667
A Mapp of the Kingdom of England.	h. sh.	67
The South Side of Windsor Castle, and at bottom a New Mapp of Berkshire, a large Sheet.		66
Africa, a Sheet Mapp.		66
Great-Britain, a Mapp of England, Scot- land, and Ireland; Plan of London, and under it London in Flames, Plans of York, Oxford, Dublin, Edin- borough, and Cambridge.	sh.	67
Mapp of Denmark, the Baltick Sea.	sh.	67
A Mapp of Italy.	sh.	69
England, a Sheet Mapp, round about it small Views, 30 of them principal Cities in England.		
Syria Veteris Descriptio.	d —	
Candia, a Mapp, Prospect of the City, and other smaller Cities in that Island.	sh.	68
The City of Candia, with the Turkish Army about it; a small Plate.		
A New Mapp of Ireland, a Sheet Plate and four chief Cities.		53
A View of a City on a Hill with Walls about it, and a lower part or Town environ'd with fascine Walls, a Tablet hanging to a Tree; no Name or Date to it.	sh.	

34 *Mapps, Plans, Views, &c.* Class III.

Babylon, a Plan of it and the Tower of Babel.	h. sh.	1642
A Plan and View of a City, no Name to it, walled round almost Circular, Stairs ascending to the Gate or Entrance of it.	sh.	43
The Prospect and Church of Merebeck.	sh.	
Edenburgh, the City from the South in two Sheets.		
Oxford City, a Plan and a Prospect.	sh.	
A Map, or Ground Plot of London, the blanck signifying the burnt part, something smaller than that in page 16. without the Plan at bottom.	sh.	66
Brietenfeld, Linckel, Clein Wiederitsck, &c. the Portraits of three Generals in ovals. An Engagement and Field of Battle.	sh.	
A Prospect of an Indian Town by the Sea side, Forts and Ships near it, underneath is a Plan of a City near the Coasts, and many Ships, in a Square; the Manufacture is Blacks making Sugar.	sh.	
The Siege of Saldtfield in May 1640, a German Title; the Armies drawn up.	sh.	
Another City in Germany besieged, a great many Tents on the fore ground, Women washing and cooking.	sh.	
A long Slip Print, in two Plates: Delineatio Classium, Hispanicæ, Anglicæ et Hollandicæ juxta Dælum and Sanduicum.		49

Class III. <i>Mapps, Plans, Views, &c.</i>		35
S. Maria de Monte Serato.	fh.	1649
A Mountainous Rocky View, a House of a Square form, at some distance a Church and a Village.	fh.	
Descriptio Majoris Cartusiæ, Montium et Ædificiorum dependentium.	fh.	49
Minda Saxonix inferioris, &c. a Sheet.	fh.	
Hattuan, a Prospect of the City, under it a Plan of the same.	fh.	
Bacharach in Germany, two Views of it in Slips one over the other, the Coat of Arms at the Top, a Lion passant over lozenge Arg. and Vert.	fh.	
Onoltzback, a View of it, the Arms in several quarterings, a half Sheet Slip.		
Coburgium inter Antiquioris Franconix Civitates, hodie Aula illustri et Collegio Gymnastico celebre, a View of it; this Title in the middle and a Coat of Arms each Side, a half Sheet Slip.		
Leodium Civitas, a Sheet plate.		
Afylum Patris Francisci, a high Mountain in the middle of the View. Another View on the same Plate; the Arms three Bees, and has the Pope's Mitre and Keys.	fh.	
Rotterdam, a large Sheet, the Arms four Lions in quarters, a Pale at bottom of the Shield.	fh.	
The Ground Plot of Kanton.	fh.	
Marcoduri Civitas in ducatu Juliacenfi, a Sheet plate; <i>Hollar delin.</i>		34
A View of a City upon a Hill Side, at bottom a Man sitting drawing, another		

View at the bottom Plate with Hills and a Church at Top of one of them.	sh,
Pisa, a Plan View, and the Tower at one Corner, a large Square at bottom to inscribe, the Arms of Florence, viz. six Balls.	sh.
The Island of Malta, the Arms at one Corner.	sh.
A View of a City towards the River-side, a Bridge over it about the middle. And another View to the Land Side, two Men standing and Pointing towards the City, both in the same Plate.	sh.
Hala, the Imperial Eagle, the Arms, and at the other End a Cross.	sh.
Hamburgum, a Plan of the City.	sh.
A Plan, a Church or Religious Convents at one End, at a distance from another small Church are Numbers of small figures going round like a Procession, a Village, Houses scatter'd.	sh.
Freyburg in Uchtlandt, a great Church, in the middle a high square Tower.	sh.
A little fortified Town standing in the midst of Water, Woods, Hills, Vineyards, &c. at bottom a Man standing, holding a Pole-ax in his Hands behind him, another standing in white by him.	sh.
Goa, the Arms of Portugal at the right Corner.	sh.
Mountains cover'd with Vineyards and Woods, and a Town near the border	

of a River. A Barge sailing near the bottom: Another in the same plate under it, a prodigious high Mountain, a City below it. A Cartel of a Skin of a Goat, the head in the middle part.	sh.	
A View of Olnosback in two Sheets, with literal references to the several parts.	2 sh.	
A Ground Plot or View of Ratibon, Regensburg.	sh.	
Ground Plot of Kenelworth Castle.	e —	
Philipsburgh Fortification and Siege.	sh.	
Bonn Prospect and Plan in one Sheet.	sh.	
Torrencis Abbatia. Dedicated to John Stowel.	sh.	
Prague, a large Prospect, in three plates drawn 1636, and done at Antwerp.		1649
An Arch rais'd to the Honour of Leopold Arch-Duke with Arms and Trophies.	h. sh.	—48
Genep Fortifications, in 1635.	h. sh.	—50
Thonaw a River in two Prospects.	h. sh.	
Regensburg a long Bridge, rising Sun in the middle.	h. sh.	
Infula Purgatorii S. Patricii.	8°	
The Plan of Collen upon the Rhine with Coats of Arms at bottom.	h. sh.	33
The Prospect of Collen with Arms at bottom and the Imperial Eagle in the middle at Top.	h. sh.	
Fleckenstein, a high Tower.	4°	
Ticinium, vulgo Pavia, a large Sheet.		
Heidelberg, upon the Neccar; large Sheet.		
Monachium vel Munich, large Sheet.		

Aurich, a View, Mienburg, Emmerick, Minda, Hervordia, and Vefalia. Six Views in long Slips, the last has Hollar's Name.		
Scenographia Horti Palatini Heidelbergæ exstructi, 1620.		
Prospect of the Palace of Pekin.	d —	
Another of the High Tower, Chinese Building.	d —	
Prospect of Aston House.	c —	
A new Map of Flanders. A Sheet.		1667
An exact Map of America. A Sheet.		66
Chur. A long Plate: A City with Fortifications round it.		
Abbildung der stat Budeffin. A City besieged 1620. Sept.	h. fh.	
The Kingdom of England, principally of Wales, described; in six Sheet Mapps, portable, and the Title. A long Plate. Useful for all Commanders, and quartering of Soldiers.	6 fh.	
A Mapp of China, taken by Nieuhoff.	fh.	
The City and Castle of Batavia; two long Views.	h. fh.	
Paulo Timon; a View with a Mountain and two Ships.		
Makou: a City, with Water and Ships before it.	h. fh.	
Water Castle by Canton; a Castle with Trees.		
A Triumphal Arch at Kanton.		
Ufu, a City with Water before it.		
Pagode; or Temple of Paolinx.		
Jamcefu, a Pagode, with Houses before		

Class III. *Mapps, Plans, Views, &c.*

39

it ; and of one Side, Water and a Boat.		
Prospect of Kajutfin.		
Prospect of Xantsui.		
The Ground-plot and Form of the Palace of Peking.	e —	
A Chinese Sepulchre.		
A View of Polomie ; Men and Women eating.		
The Wall of China.		
A Bridge from Mountain to Mountain, 500 Foot high.	sh.	
A View of Dormanskirk, Rindorp ; a Man driving a Cart.	b —	
The Siege of the City of Oppenheim upon the Rhine ; with the Swedes and Spanish Armies.	d —	1615
A Map of Hungary.	sh.	
——— Asia.	sh.	
——— Africa.	sh.	
——— America.	sh.	
A Map of England, with Kings Heads about it in small Squares.	sh.	
Eton ; half Sheet.	sh.	
Newark on Trent.		
A Plan of Mardyke.	sh.	—57



CLASS

CLASS IV.

Ships, and Sea Prospects.

N AVIUM variæ Figuræ et Formæ.	c —	1647
West-Indian Merchant Ship of Holland.	c —	47
East India Ships of the Dutch Company.	c —	47
The Hull of a Ship, with the Carpenters at work on her.	c —	47
Another View of the West India Merchant Ships of Holland.	c —	47
A Dutch Man of War.	c —	
Another View of a Dutch East India Ship, and of a Man of War.	c —	47
Other Dutch Ships of War.	c —	47
The Hoey of Bruffels, and Convoy of Mechelen, with a Prospect of Antwerp.	c —	
The Dutch Merchant Ships called Ulieten.	c —	47
The Boyers.	c —	
Dutch Merchant Ships called Uliet, and another Dutch Ship something		

less

Class IV. *Ships, and Sea Prospects.*

41

less without Name. [<i>There is but Twelve of this Sett, the last does not belong to it.</i>]	c —	
Four Storm-pieces.	d —	1666
Five more in less Plates, without Date, in one there is an English and French Ship, by their Colours.	b —	65
A Representation of the Battle fought between the English Fleet, commanded by his Highness Prince Rupert, and George Duke of Albemarle in the Royal Charles; and the Dutch Fleet, commanded by Admiral de Ruyter, on July 25, 1666. Together with a List of the English Ships and Captains, with their Numbers of Men and Guns. <i>Three Sheets.</i>		66
Another Sea-fight, or Part of the same, with Letters of Reference to many of the Ships, but no Inscription at Bottom to explain them. <i>One Sheet.</i>		
A Representation of the English Royal Navy, under the Command of his Highness Prince Rupert and the Duke of Albemarle, riding before the Uly, at the burning of above 150 Dutch Vessels, and the Town of Sckevening, under the Conduct of Sir Robert Holmes, 9th and 10th of Aug. 1666. <i>One Sheet.</i>		
Two Sheet Maps more of the Royal Navy, in like Situation, probably Part, or a Sequel of the foresaid Representation.		

G

A

- | | |
|---|----------|
| A View of Tinmouth-Castle, Town and Shipping, with the Wrecks of Captains Vicars and Gray; more particularly in a Compartment above, the manner how the Water curl'd and smoak'd while one of those Ships burnt, after it was sunk under Water. | sh. 1673 |
| A View of Captain Kempthorn's Engagement in the Mary Rose, with Seven Algier Men of War: With a Narrative thereof, printed at Bottom from the Letter-press. | sh. 69 |
| A Prospect of Ships on the River Chatham by Sheerness. TP. Mark of P. Tempest. | b — |
| An Old Castle, Ship and Boats, Three Men on the Fore-ground, seems the same Hand as the last. <i>Ar. Tooker, ex.</i> | c — |



CLASS

CLASS V.

Leonardo Da Vinci's *and other*
Italian *Designs.*

A Roman Sacrifice. <i>Andr. Mantegna inv.</i>	h. fh.	1638
Diversæ Probæ: consisting of small Heads, Hands and Eyes in five Plates.	[A] f	—45
Four small Plates of Heads from <i>Leon. da Vinci.</i>	g —	—45
Five Plates more of deformed Faces from <i>Leon. da Vinci</i> , two in a Plate.	g —	—45
Three Pieces more of the like, two in a Plate from <i>Leon. da Vinci.</i>	e —	—45
[There are Six more of this Sett, not by Hollar, but done by Lanier.]		
A Death's Head. <i>Leon. da Vinci in.</i>	8°	—45
Ditto the back Part of the Head.		
Trunk of a Man's Body sideways, without Head or Arms, representing all the Prominencies of the Muscles, from <i>Leon. da Vinci.</i>	[C]	—45
Another like Representation, with the Head and Arms, having the Skin off, <i>ex Arundell. Coll. from Leon. da Vinci.</i>	[C]	—51
		Another

44 Leon. da Vinci's *and other*, &c. Class V.

Another like Representation of the back Part of the Body, from <i>Leon. da Vinci</i> .	[B]	1645
n. 7. { A Man's Head, side Face, curl'd Hair, from <i>Leon. da Vinci</i> .	[D]	
Four Faces in different Characters, on one Plate, from <i>Leon. da Vinci</i> .	h. sh.	—46
An old Woman and young Man. <i>Leon. da Vinci</i> .	4°	—46
The King and Queen of Tunis in one Plate, from <i>Leon. da Vinci</i> .	a —	
Divers Effigies: Consisting of five small Heads in five square Plates. <i>Leon. da Vinci</i> .	[B]	—48
Varia Figuræ et probæ: Under a side Face, from <i>Leon. da Vinci</i> .	[C]	—45
Another side Face with the Hand appear- ing out at the Mantle. <i>Leon. da Vinci</i> .	[B]	
A young Man in an ancient Bonnet, long Hair. <i>ex Arundell. Coll. Leon. da Vinci inv.</i>	[C]	—46
A young Woman.	[C]	—45
Five small Heads of old Men with Beards. <i>Leon. da Vinci</i> .	[B]	—45
Five Heads of old Men without Beards, and little or no Hair. <i>Leon. da Vinci</i> .	[C]	—48
A Head in Profile the Garment un- finish'd. <i>F. Parm. inv.</i>	[D]	
Another small Head with Flowers and and Pearl about it. <i>F. Parm. inv.</i>	[B]	
A full Face of a young Woman with a Bonnet and Feather, a Jewel at her Neck, and Ermine about her Shoul- ders. <i>F. Parm. inv.</i>	[C]	—46

Another

Class V. Leon. da Vinci's *and other*, &c. 45

Another of a Boy with thick Hair. <i>F. Parm. inv.</i>	[C]	1645
Two small Women's Faces, one with the Head reclin'd, and dress'd with Jewels and Ribbons. <i>Mazulino inv.</i> The other in Profile, the Hair filleted back. <i>F. Parm. inv.</i>	[B]	—45
Another after the same manner as the last.	[B]	—45
Six Warrior's Heads in Profile, with rich wrought Murrions, adorn'd with Plumage. <i>F. Parm. inv.</i>	[B]	—45
Two small Pieces of Two Women at Length. <i>scil.</i> Roman Statues. <i>F. Parm.</i>	[D]	—45
A Cupid or Boy sleeping under a Tree, with a Club under him. <i>F. Parmeg. inv.</i>	4°	
Cupid on an Eagle. <i>Jul. Romano inv. ex Coll. D. Nicolai Lanniere.</i>	e —	—52
Cupid taming the Panther. <i>Jul. Romano inv. ex Coll. Lanniere.</i>	e —	—52
Romulus and Rhemus sucking the Wolf. <i>Jul. Romano inv. ex Collectione N. Lanniere.</i>	e —	—52
Three Boys Heads in a small Piece.	e —	—45
Two Womens Heads in one Piece to the Shoulders, both Profiles.	f —	—45
An old Man's Head. <i>F. Zuccaro inv.</i>	[B]	—60
Divers Antick Faces after <i>Leonard da Vinci</i> , in a Title hanging to the Tooth of one of them.	[A]	—77
[<i>Twenty-three more of the same Sett. F. Place inv. 1665, 66, and 67.</i>]		
Variae Figuræ et probæ, artem Picturæ		

incipiendi

46 Leon. da Vinci's *and other*, &c. Clafs V.

incipiendi Juventuti utiles. <i>a W.</i> <i>Hollar. Antverpiæ.</i>	f —	1645
Eleven Plates of Heads, mostly after <i>Leonard. da Vinci</i> , of different Sizes.	[A]	
Two more Ditto.	[B]	
An Antique Busto of a Woman's Head, one Breast and Part of the Arm na- ked. From the <i>Arundelian Collec-</i> <i>tion.</i>	8°	—45
[<i>This Print is sometimes with a Bor-</i> <i>der.</i>]		
A Woman's Head with her Hair in a Bag, her Arms in her Sleeves. <i>Gior-</i> <i>gione inv.</i>	[B]	—60
A Monk with his Cowl appearing about his Neck.	[B]	
A Woman with short curl'd Hair, and close-bodied Coat adorn'd with Loops and Festoons of Flowers, <i>à la Ca-</i> <i>valiere. Il. Padona inv.</i>	8°	—45
A Woman's Head in a little Cap, her Hair dress'd down in Waves, Neck bare. <i>Monsignor inv.</i>	8°	—45
Another with her Hair gather'd into a wrought Bag, Arms folded in her Sleeves.	8°	—46
Another with her Hair in a Gawse or Net-work Bag, and a Lock down the Cheek. <i>Monsignor inv.</i>	8°	—45
Another with her Hair, behind, in a wrought Bag, and comb'd streight down the Sides, with her Neck bare. <i>Lorenzo di Credi inv.</i>	8°	—46
Another in black Hair, with a Hood on the hinder-part of the Head, spread-		ing

Class V. Leon. da Vinci's *and other*, &c. 47

ing down over her Shoulders and Neck. <i>Monsignor inv.</i>	8°	1645
Cupid taming a Lion, after <i>Julio Romano</i> , from the Collection of <i>Nic. Lanier</i> .	e —	—52
A Sphinx with a Basket of Flowers on its Head, after <i>J. Romano</i> , from the said Collection.	e —	—52
Cupid embracing a Swan, after <i>J. Romano</i> , from the said Collection.	e —	—52
[These Three are Part of the Sett, whereof the other Three in the Page 45.]		
A Drawing-Book in Ten Plates; of Eyes, Mouth, Nose, Ears, Heads, Hands, Arms, Feet, Legs, Anatomy Figures, and the Statue of Venus.		
A Scull and Bones, small.	g —	
Diversæ Probæ, Aq. fort.	[A]	—45



CLASS

CLASS VI.

Dutch *Designs and Landskips.*

A Droll Dutch Piece of the strange Sight in a Glafs, with Six Dutch Verfes at Bottom.	a —	
An old Man's Head, and a young Woman's in Profile, in one Piece. <i>J. Hulsman inv.</i>	f —	1635
A naked Woman fitting down and leaning on her Arms, a small Piece, faid to be Rheimbrandt's Wife. <i>Rheimbrandt inv. Amstelod.</i>	c —	—35
A Woman with her Bobbins making Lace.	b —	
A Woman playing on the Spinnet.	a —	—35
A Landskip in a small round, of Hol- lar's first manner.	a —	
An old Cottage.	f —	
Twelve Landskips in one Sett, viz.		
One after <i>John Wildens.</i>	c —	—50
One after <i>P. Van Avont</i> , with Hogs and Cows in it.		
One shewing a small Spire of a Build- ing thro' a Wood; a Tree fall'n in one Part. Two Men, a Woman		
		with

Class VI. Dutch *Designs and Landskips.* 49

with a Basket upon her Head, leading a Boy by the Hand, &c.		
One with Sheep grazing in a Plain between the Trees. Shepherds under them, from <i>P. Avont.</i>		1644
One after the Painting of <i>Jacques Van Artois.</i>		—48
One of Peasants with Guns, shooting at the Herons in the Water, from behind the Sedges. After <i>Van Artois.</i>		—50
Three more after <i>Van Artois</i> , in the same Year.		—49
One after <i>Van Artois.</i>		—52
One after <i>Van Artois</i> , without Date. <i>C. Galle excud.</i>		
One after <i>Louis de Vadder.</i>		—51
Prospect of a House, a long open Gallery joining two Houses together: A Waggon in front driving towards the House.	c —	
A Boy's Face in a free enlarged Manner. <i>Egidius Sadeler, delin.</i>	4°	—46
A Nymph of Diana, with Bugle Horns, Dogs, Quiver, &c. the Figure by <i>P. Pontius</i> ; the back Ground by <i>Hollar.</i>	4°	
One Ditto in the same Manner, by <i>P. Pontius</i> and <i>Hollar.</i> The Nymph a sleeping.	d —	
Ditto, a Reverse.		
Dutch Boors, drinking and dancing with their Frows, in a Landskip. <i>D. Teniers pinx.</i>	h. sh.	—49
A Dutch Winter-piece. <i>Aug. Braun. inv.</i>	h. sh.	—46

50 Dutch *Designs and Landskips*. Class VI.

Dutch Boors and their Frows fighting, large Figures. <i>P. Breughel inv.</i>	h. sh.	1646
A Dutch Wedding, Feasting and Dancing in a Landskip. A large Piece. <i>P. Breughel inv.</i>	h. sh.	—50
Ditto, a Reverse.		
A Prospect on the Water, Boats, Windmills, &c. <i>Johan. Breughel inv.</i>	c —	—41
A Landskip after <i>J. Breughel</i> , with old Houses, Trees, &c. a Cart going, and People returning from Market with Goods.	c —	—52
A Dutch Prospect of Passengers going by Water, after <i>P. Breughel</i> .	d —	—49
Dutch Carriages to the Water-side, and Prospect up the River. <i>Breughel pinx.</i>	c —	—50
A Dutch Landskip from the <i>Arund. Collect.</i> by <i>Breughel</i> .	a —	—50
The fellow to it, with a Windmill and Carriages.	a —	—50
Ditto, a Reverse.		
Another of Rocks shaded with Trees, and Cattle going to Water. <i>P. Brill, pinx. ex Coll. Arund.</i>	c —	—50
A Catoptric View, either Local or Personal, as it held: Being a rugged Hill, or Promontary beheld Broadways; but Endways, a Human Face and all its Features, Hair, Beard, Ear, Eye, Nose, and Mouth, &c.	b —	
Part of a Building, representing the upper-end of two Pillars of the Corinthian Order, supporting a Cornish.	b —	—46

The

Class VI. Dutch *Designs and Landships.* 51

The Portico or Piazza of a stately Fa- brick, in Perspective. <i>A. Elsheimer</i> <i>inv. Solomon's Porch.</i>	4°	
A Landskip, after <i>Elsheimer</i> , in a Circle.	c —	1646
A Landskip of a steep, craggy Hill, and Cattle at the Foot of it; after <i>El- sheimer.</i>	d —	—49
Two small Landships; after <i>Elsheimer.</i>	a —	—46
A Landskip with an old House and Wa- ter before it.	b —	and —50
A great Stump of a Tree; old Houses at a Distance unfinish'd. A long half Sheet.		
A Landskip with a Castle, near Hand a Boat with a Flag at the Stern.		
A View and Landskip of People drink- ing the Waters at Savona.	b —	



CLASS VII.

Various Habits of Nations and Religions.

F IVE small Heads of Women in Foreign Habits in one Piece.	e —	
Two Women's Heads in Ovals.	a —	1649
Two different of Hollar's Wife.	b —	—44
Twelve Women's Heads, in Foreign Dress; with a Title in High-Dutch. And a Man's Head. <i>One from Rhiem-brandt.</i>		
	a —	—35 and
Two, one a Woman, the other a Man laughing; Hat and Collar-band. <i>Biller inv.</i>		—36
Nine Women's Heads } <i>in a smaller</i>		
Two Men's Heads } <i>Form.</i>	a —	—45
A Woman's Head, long black Hair.	b —	—48
Eighteen Women's Heads in Foreign Dress, in Circles.		
One of them in the Habit of a Gentlewoman of Austria.		
One a Merchant's Wife of Frankfurt.		—39
One a Merchant's Wife of Hanover.		—42
One a Citizen's Daughter of Strasbourg.	b —	—44
		One

Class VII. *Various Habits of Nations, &c.* 53

One in a large Ruff over her Handkerchief and broad-brimm'd Hat, and some with Fur Caps on.		1645 and —46
Five Women's Heads in eight square Frames ; one of them in a Hat, drawing on her Glove, with Verses under her ; another of them is playing on the Virginals, &c. (2. if they are not the Senses.)	80	
Twenty-eight Ornatus Muliebris Anglicanus : Or the several Habits of English Women, &c. London. Twenty-seven Plates, the same Size with that of the Frontispiece of Women at full Length, in different Ornaments ; some in Dress, five in Hats, and five with Caps on.	d —	—40
		—38
Nine Creation Robes of Nobility, viz. of Charles, Prince of Great-Britain ; of the Duke of Buckingham ; the Earl of Arundel ; of a Marquis ; of a Viscount ; of a Baron ; of William Earl of Salisbury, Knight of the Garter ; of Judge Hatton ; and of a Bishop.	c —	—39
Theatrum Mulierum, five Varietas atque differentia Habituum Fœminei Sexus diversorum Europæ Nationum hodierno Tempore, vulgo in usu Pars prima. Lond.	c —	—42
Aula Veneris: five Varietas Fœmini Sexus diversarum Europæ Nationum different. Habituum ut sunt apud illas nunc usitati. Lond.	c —	—44 viz.

54 *Various Habits of Nations, &c.* Class VII.

viz. Of small Figures.

Domini Majoris five Prætoris Londi-
nensis Uxor hab.

Nobilis Mulier Anglicana.

Nobilis Mulier Anglica.

Nobilis Mulier Aulica Anglicana.

Mulier generosa Anglica.

Four different.

Mulier Nobilis aut generosa Anglica.

Nobilis Mulier Anglica in vestitu Hie-
mali.

Civis Londinensis Uxor.

Mercatoris Londinensis Uxor.

Civis Londinensis melioris qualitatis
Uxor.

Civis vel Artificis Londinensis Uxor.

Mulier Anglica habitans impago.

Civis Londinensis Filia.

The Winter-Habits of English-Gentle-
women. *Vandyke.*

Mercatoris Londinensis Filia.

Mulier Hibernica vel Irlandica.

Mulier Scotica.

Nobilis Mulier Gallica.

Mulier Nobilis aut generosa Gallica.

Mulier generosa Gallica.

Matrona Parisiensis.

Mercatoris Parisiensis Uxor.

Opificis Parisiensis Uxor.

Rustica Gallica.

Mulier Generosa Italica.

Mulier Calabria vulgo Foretana di Na-
poli.

Mulier generosa Hispanica.

Mulier Nobilis Hispanica.

All are of one Size or Dimension.

Civis

Cives Hollandica.
 Mercatoris Hollandici Uxor.
 Navigatoris Hollandici Uxor.
 Nobilis Mulier Brabantica.
 Mulier generosa Brabantica.
 Mulier Belgica in vestitu Domestico.
 Mulier Antverpiensis.
 Mulier Antverpiensis bonæ qualitatis.
 Mulier primariis Antverpiensis.
 Cives aut Mercatoris Antverpiensis Uxor.
 Mulier Pragensis.
 Civis Pragensis Filia.
 Mercatoris Pragensis Uxor.
 Mulier Bohemica bonæ qualitatis.
 Nobilis Mulier Bohemica.
 Rustica Bohemica.
 Mulier Westphalica ex Archiep. Monasterii.
 Civis Colonienfis Uxor.
Two of Mulier Colonienfis, *different.*
 Mulier Colonienfis bonæ qualitatis.
 Mulier Colonienfis Espatians.
 Ancilla Colonienfis.
 Civis Colonienfis Filia.
 Mulier generosa Colonienfis.
 Mulier ex Inferiori Palatinatu.
 Mulier Franconienfis.
 Matrona Francofurtensis.
 Mercatoris Norimbergensis Uxor.
 Civis Norimbergensis Uxor.
 Mulier Austriæ Superioris.
 Mulier Generosa Viennensis Austriæ.
 Mulier Viennensis in Domo.
 Mulier Viennensis Austriæ.
 Mulier Augustæ Vindellicorum.

All these of the same Set.

Mulier

56 *Various Habits of Nations, &c.* Class VII.

Mulier Augustana.
 Mulier Moguntiana.
 Mulier ex Ducatu Wittembergenfis.
 Mercatoris Hanaviensis Uxor.
 Mercatoris Francofurtensis Uxor.
 Mulier Suevica vel Augustana.
 Mulier Suevica inferioris conditionis.
 Matrona Argentinenfis.
 Matrona Argentinenfis Cœnam Domini
 accedens.
 Virgo Nuptialis Argentinenfis.
Two Virgo Argentinenfis, *different.*
Two Mulier Argentinenfis, *different.*
 Ancilla Argentinenfis.
Two Mulier Diepana, *different.*
 Matrona Bernensis.
 Mulier Bernensis.
 Mulier Basiliensis.
 Virgo Basiliensis.
 Matrona Tiguriensis.
 Virgo Tiguriensis.
 Virgo Nuptialis Tiguriensis.
 Mulier Danica.
 Mulier Aulica Turca.
 Mulier Moresca.
 Matrifana M.
 Mulier Matrifana.
 Mulier Generosa Greca in civitate Peru.
 Mulier ex Virginia.
 Mulier Persiana.
 Mulier habitans Algieri.
 Mulier Hebræa in Thracia.
 Mulier Religiosa Antverpiensis.
 Laica Soror Ord. S. Claræ.
 Laica Soror Clariffa.

The same Sett.

Two

Two Nuns without Names, *different.*

Carthusianus.

Norbertini Ordinis Præmonstratensis.

Canonicus Regularis Ordinis Præmonstratensis.

Unus Carmelita.

Pater Carmelita.

Two Patres Dominicani, *different.*

Patres Minores F. de Paula.

Carmelita Discalceatus.

Three Fryers without Names, *different,*
in black Habits.

Mulier Argentinensis, *Two unfinish'd.*

A French Cavalier making his Bow.

d — 1644

A Dutch Lady with a Poke on her
Forehead.

d —

The Winter Habit of an English Gentlewoman, *in a larger Plate.*

h. sh.

Eleven Habits of Religious Orders at full
Length, *in half Sheet Plates, viz.*

Templars,

Secular Canons,

Knights - Hospitaliers,

Regular of St.
Augustine,

Trinitarians,

Monialis Ordinis

Minorites,

Sti Gilberti.

Carmelites,

Canonicus Regularis

Augustine Hermits,

Ordinis

Sti Gilberti.

Dominicans,

The Habits and Ensigns of the Five Officers of the Order of the Garter.

h. sh.

Habits and Ensigns belonging to the Order of the Passion of Jesus Christ.

h. sh.

A Procession of the Sovereign, and
Knights Companions at the Feast of

58 *Various Habits of Nations, &c.* Class VII.

St. George, designed by Marcus Gerard, and set forth in the 20th Year of Queen Elizabeth, by <i>Tho. Dawes, Rouge Croix.</i>	fh.	
The several Ensigns of the Orders, absolutely Military, mention'd in the Third Chapter of Mr. <i>Ashmole's Book.</i>	fh.	
The several Ensigns of the Religious Orders of Knighthood (<i>mention'd in the Book aforesaid.</i>)		
A Representation of the Red Book of the Order of the Garter, in its rich embroider'd Binding, with the Device on the Cover, of two Pens in Saltire, surrounded with the Garter.	8°	
The embroider'd Purse for the Great Seal, belonging to the Order of the Garter.	8°	
A Draught of the Wooden Chair in St. George's Hall, said to be the Founders; and in which, the Sovereigns used <i>anciently</i> to sit at Dinner.	c —	
The present Habits, Ensigns, and Badges of the Officers of the Order of the Garter.	h. fh.	
The Sovereign's Mantle, Hood, Surcoat, Garter, Collar, Cap and Feather, Ribbon and George's of the Order.	fh.	
The Grand Procession of the Sovereign and Knight's Companion of Order, <i>Anno 23 Caroli II. In one Sheet.</i>	fh.	1672

Class VII. *Various Habits of Nations, &c.* 59

A Lady with a Veil, and a Fan in both Hands, whole Length. <i>An unfinish'd Print.</i>	h. sh.	1643
Nine Dresses of several Countries in an 8° Size, viz. Femme de Munich; de Naples; de Paris; Damoiselle Angloise; Femme Suisse; Fille de Zurich; Femme de Cologne; Norice de France, et Damoiselle suivante d'Angleterre. <i>These are Copies from Hollar's small Ones.</i>		
Three Conversations, or Three of the Senses, Tasting, Smelling and Hearing. <i>Square.</i>	b —	
Two Sheet Plates of King Charles II. Cavalcade through the City of London to his Coronation, 22d of April, 1661. Four long Slips on each Plate.		
Figure of a Man at Length, in a broad-high-crown'd Hat, a Ruff, Broad Sword, and like the Character of some German Buffoon, or Bravo in a Comedy; with four Dutch Lines at Bottom, threatening to beat his Rival, if he does not resign his Mistress; who appear walking together, and he pointing at them.	8°	—46
A Man's Head with a Hat on, and a Band about it, made of Green Boughs with Leaves and Fruit upon it. After <i>F. Biler.</i>	b —	—35
A Woman's side Face in a Fur Cap.	b —	—51
A Woman in a modern Grecian, or Turkish Head-dress. <i>M. Schoen inv.</i>	b —	—46
I 2		Beggars

60 *Various Habits of Nations, &c.* Class VII.

Beggars, after *Callot inv.*

Two Plates of Men.

Two Plates of Women.

Three Chinese Men, one Plate.

Chinese Men and Women Rusticks, five
Figures.

Tartarian Men, three Figures, one
Shooting with a Bow and Arrow.

Tartarian Women, Three Figures.

Chinese Manner of Writing.

Three Chinese Comedians.

Old Viceroy of Kanton cross-legg'd.

Young Viceroy on Horseback.

e —



CLASS

CLASS VIII.

Portraits English and Foreign.

H ollar's Head <i>in an Oval</i> , Æt. 40. 4°. his Coat of Arms underneath.	b —	1647
Wenceslaus Hollar, <i>in a Square</i> .	4°	
The Head of Hollar <i>in small</i> .	a —	
The Earl of Arundel on Horseback in Armour: <i>London sold by W. Bentley</i> .	h. sh.	—39
The Earl of Arundel and Surry in Armour; <i>half Length</i> , A. Vandyke p.	h. sh.	—46
Alathea Countess of Arundel; <i>half Length</i> , A. Vandyke p.	h. sh.	—46
A Woman with small Flowers in her Hand, 1497. by <i>Albert Durer</i> .	h. sh.	—46
Albert Durer, Senior.	h. sh.	—44
Albert Durer, Jun. Pictor and Sculptor.	h. sh.	—45
The Holy Virgin, with her Hands join'd, Hair dishevelled, after A. Durer, <i>in Arund. Coll.</i>	h. sh.	—46
Hans Holbein, <i>in a Round</i> , Æt. 45. An. 1543.	c —	—47
Henricus VIII. Rex. <i>Holbein p.</i>	c —	—47
Joanna Seymour Regina.	c —	—48
Anna Bolen Regina.	c —	—49
Princeps Maria.	c —	—47
		Lord

62 Portraits English and Foreign. Class VIII.

Lord Denny. <i>In a Round.</i>	c —	
A Lady. <i>Holbein p. in a Round. ex Col. Ar.</i>	c —	1647
Henrici Guldeforde. <i>Holbein p. the Picture at Kensington-Palace.</i>	c —	—47
Lady Guldeforde. <i>Holbein p. ex Coll. Arund.</i>	c —	—47
Mr. Morett, <i>Jeweller to K. Henry VIII.</i>	c —	—47
A Reverse of the same Head.		
A Man's Head, his Cap on, striped Habit. <i>Holbein p. ex A. Coll.</i>	c —	—47
Anna Clivenfis, half Length.	h. sh.	—48
Edwardus VI. Angliæ Rex.	h. sh.	50
Henricus Howard Comes Surriæ, <i>ex 24. Holbein p.</i>	h. sh.	
Dr. Chambers, <i>Æt. 88. Holbein p.</i>	h. sh.	—40
<i>Lady Beith.</i> An old Woman or Lady's Head.	8°	—49
An old Man, square cut Beard, his Cap on, <i>said to be Charles Brandon, Duke of Suffolk.</i>	8°	—49
A Youth, Cap and Feather on.	8°	—47
A Reverse of the same.		
A Youth, Cap on, cut and flash'd.	8°	—46
A Reverse of the same.		
Hans Van Zurick, Goldsmith, 1532. <i>Holbein p.</i>	h. sh.	—47
A Profile Head, with a Bonnet on.	8°	—46
A Lady's Head richly adorn'd, <i>said to be Mary Queen of France, afterwards Duchefs of Suffolk.</i>	8°	—46
A Man's Head, Cap on, Beard.	8°	—46
Lord Digby in Armour, half Length.	h. sh.	—42
A small Head in Profile, only to the Neck, the Hair tied up.	b —	—45

Class VIII. *Portraits English and Foreign.* 63

A Man's Head in Profile, <i>in short freez'd Hair</i> , Chin bristled, and Collar unbutton'd. <i>ex Coll. Arund.</i>	c —	
Henry Vanderborcht, Painter.	4°	1648
Henry Vanderbocht, Senior, Painter.	4°	—50
Marcus Gerrardus, Painter.	4°	—44
Adam Elsheimer. <i>Meysens p.</i>	4°	
A Turk's Head; <i>ad vivum delin. Londini 1637, et fecit Antverpiæ.</i>	c —	—45
King Charles I. a Head in an Oval, Palm-Branches, two Canons erect, Arms and Standard.	b. sh.	
King Charles I. a Head in an Oval, scallop'd Lace-band.	c —	
Henrietta Maria Queen, a Head in an Oval.	c —	—41
[<i>The two last but one Plate.</i>]		
Carolus Dei Gratia Angliæ Rex. Hat and Cloak on.	c —	—49
Queen Henrietta Maria to the Shoulders, Head not finish'd.	4°	—41
Carolus II. a Head in a Square.	8°	
King Charles II. standing, Pallas and other Emblematical Figures. <i>C. Schut. inv.</i> The Face grav'd by some other Hand. <i>A Sheet Plate.</i>		—50
King Charles in Armour, half Length. The Figure of the King grav'd by another Hand. The Ground and Ornaments Hollars.	sh.	
Robert Devereux, Earl of Essex on Horseback.	h. sh.	—43
James Harrington, Esq; <i>P. Lely p.</i>	c —	—58
Peter Smert, <i>Æt. 75.</i>	b —	—41
Sir Thomas Fairfax, General.	b —	—48

Thomas

64 *Portraits English and Foreign.* Class VIII.

Thomas Earl of Arundel, and his Son
+ Henry Baron Mowbray, in two Ovals.
One Plate.

a —

Sir Benjamin Rudyerd.

Sir W. Waller.

Edward Lord Mountague.

Philip Earl of Pembroke.

Henry Hastings, Earl of Hunting-
ington.

Oliver St. John, Earl of Bul-
lingbroke.

John Lord Finch. *Bower pinx.*

Prince Rupert.

Edward Lord Herbert.

Lionel Cranfield, Earl of Mid-
dlesex.

*Small
Oval
Heads.*

a —

William Marquis of Hartford.

John Pawlet, Marquis of Win-
chester.

Mildmay Fane, Earl of West-
morland.

Sir George Crooke.

Sir Robert Barkley.

Sir Richard Hutton.

Nicholas Lockyer. [*Not be-
longing to this Sett.*]

Philip Lord Wharton.

An English Nobleman in Armour.

Philippus IV. Hispaniarum Rex. *h sh*

Anna Maria Hispaniarum Regina.

Carolus Ludovicus, Comes Palatinus.

Vandyke p.

Hieronym. Dominus Weston, Comes
Portlandiæ. *Vandyke p.*

c —

1644 1692

h. sh.

—52

h. sh.

—46

h. sh.

—45

Domina

Class VIII. *Portraits English and Foreign.* 65

Domina Maria Stuart, Comtissa Portlandiæ. <i>Vandyke p.</i>	h. fh.	1650
Domina Elifabetha Villiers, Ducessa Lenox, &c. <i>Vandyke p.</i>	h. fh.	
Episcopus Joannes Malderus. <i>Vandyke p.</i>	h. fh.	—45
Lucas et Cornelius De Wael. <i>Vandyke p.</i>	h. fh.	—46
Carolus Quartus Lotharingiæ Dux, a Head.	b —	
Ditto, he is kneeling, his Surcoat has Crosses, a Book on the Table, the Madona holding a Shield of Arms.	b —	
A Man's Head (in an Oval) in a laced Ruff, a Barrel under his Cloak. <i>Sign of the Bell, medium Barrels.</i>	a —	
William of Nassau, Prince of Orange, (square.) 1641	a —	whole length
Cardinal Granville's Head.	8°	
Edward V. King of England.	8°	
Richard III. King of England.	8°	
Amos Comenius.	8°	
Don John King of Portugal, his Head, Coronation, and the Murder of Vaas-Concellos.	h. fh.	
William Lilly.	b —	
King Charles I. in an Oval.	b —	
A Boy's Head: or Youth's Bust almost Profile, on a Pedestal that is square; no Inscription.	c —	—37
Vera Effigies Sti. Tho. Arch. Epif. Cantuariensis et Martyr.	c —	—47
The Lady Mary Princess, a Head in an Oval, to be sold, Bridewell. [Belongs to the Sett of Ovals.]	a —	
Charles Prince of Wales.	b —	
Carolus II. Rex.	8°	

66 Portraits English and Foreign. Class VIII.

Francis de Neville.	c —	1644
Alexan. Henderson. English Verses at Bottom.	c —	—41
A Man Reading, setting in a Chair. in <i>Silentio & in Spe. J. Dankert delin.</i>	4°	
Rich. Bernard. <i>Æt.</i> 74.	4°	—41
Gulielmus Oughtrede. <i>Æt.</i> 73.	4°	—46
D. Franciscus Junius. <i>A Head in an Oval.</i>	c —	—39
Joannes Pricæus Anglo-Britannus.	4°	—44
John Diodati. <i>Æt.</i> 66.	4°	—43
Johan Brittanniades. <i>Gowry delin.</i>	a —	—44
Nathanael Nye. <i>Æt.</i> 20.	c —	—44
Elias Allen. <i>H. Vander Borch p.</i> 1653.	h. sh.	—66
Archbishop Laud, a Head in a Square. <i>Vandyke p.</i>	4°	—40
Hono. Franciscus Bacon.	4°	
Thomæ Hobbes. <i>Æt.</i> 92. ob. 1679.	h. sh.	
St. Erpho, a Bishop standing with his Pastoral Staff. <i>See Page 2.</i>	4°	—50
A Head, black Hair, a Merchant.	b —	—50
Mr. Edward Calvert.	c ---	—44
Henry I. Van Craenhals.	a —	—44
Johan. Henry Craenhals.	c —	—50
Joannes de Reede. <i>Æt.</i> 52. 1645. Hol- lar.	c ---	—50
Martin Tromp, Admiral.	}	a ---
W. Cornelius de Witt.		
Dominus Petrus Rubens Pictorum Ap- pelles.	h. sh.	
Dominus Anthony Vandyke, Equitis Pictor, <i>se ipse delin.</i>	4°	—44
Stochovio Pictor.	8°	—50

Class VIII. Portraits English and Foreign. 67

A Reverse of the same without Inscript-
tion.

Adrian Van Venne.	4°	
Jacobus Vann-Eff. a Painter.	4°	
Bonaventura Peeters, a Painter.	4°	
Johannes Van-Balen.	4°	
Franciscus Junius. <i>Æt.</i> 49. <i>Vandyke p.</i>	4°	
Franciscus Van Wyngarde. <i>V. Castel-</i> <i>lanus del.</i>	h. sh.	1651
Raphael de Urbin. <i>Pictor.</i>	h. sh.	—51
Giorgion di Castel Franco.	h. sh.	—50
Bonamica Buffalmacco Pittore.	h. sh.	—50
The same Head with the Name of To- descho di Casa Fuschera.		
Johannina Vessella <i>Pictressa.</i>	h. sh.	—50
Vittoria Colonna.	h. sh.	—50
Arcolano Armafodrito.	h. sh.	—50
La Bella Laura. <i>Palma pinx.</i>	h. sh.	—50
The same Head with the Name of Ca- tarina Cornara Regina.		
Pietro Aretino. <i>Titian p.</i>	h. sh.	—47
Another Reverse.		
Pietro Aretino, <i>Profile. Titian p.</i>	h. sh.	—49
Daniel Barbaro. <i>Titian p.</i>	h. sh.	—50
Bindo Altoviti. M.D.XXIII. <i>Titian p.</i>	h. sh.	—49
The same Head with the Name of Mon- fig. Gio della Casa.		
Dutchess of Lenox and Richmond.	a —	—45
Lady Catherine Howard, two of them.	b —	—45
Hollar's own Head.	b —	
Mary of Medices.	b —	—48
A Smiling Face in a Square.	c —	
An American of Virginia aged Twenty- three.	8°	—45

68 *Portraits English and Foreign.* Class VIII.

Twenty Womens Heads in English Dress; one of them Queen Henrietta Maria. In <i>Circles</i> .	b —	1642
Some with Hats on; one dress'd in a Hood and a Fur Tippet over her Kercher.		—45 and —46
The Earl of Strafford. <i>Vandyke p.</i>	h. sh.	—40
The Head of Nicolas Lockyer in an Oval.	c —	—43
A small Head in Busto, <i>from Martin Hemskirk, WP.</i>	a —	
William Fenner, B. D.	4°	—56
William Burton, L. L. <i>Antiqua Sepulta Vetusta.</i>	h. sh.	
Muley Arsheid Zeriff, Prince of Taffaletta.	4°	—70
Richard Lord Protector.	4°	
Lady Catherine Howard, <i>near half Length.</i>	4°	
The same Lady Katherine, &c. a Head in an Oval. <i>Ad vivam Æt. 13.</i> [<i>A Reverse of the same.</i>]	c —	—46
Queen Catherine, as dress'd when she came from Portugal.	4°	
Martin Luther. <i>Natus 1483. Ob. 1546.</i>	8°	
William Lilly, <i>Æt. 57. a Reverse.</i>	c —	
Christina Queen of Sweden.	c —	—50
A Lady's Head, small Oval. <i>S. Cooper pinx.</i>	a —	
A Gentleman's Head, ditto. <i>Casal p.</i>	a —	—50
Johan. Thompson, <i>Æt. 27. Gowy delin.</i>	c —	—44
Dorothy, Countess of Suffolk in Oval, white Feather at her Ear.	b —	

Margaret

Class VIII. *Portraits English and Foreign.* 69

Margaret, Countess of Essex, ditto black Feather.	b —	
Penelope, Countess of Wilton; a Jewel before her Breast.	b —	
Mademoiselle Anne Benoys.	b —	
Anna Francisca de Bruyns, <i>Æt.</i> 23.	8°	1648
Mary Queen of Scots, a little Head.	a —	
Launcelot Andrews, Bishop Winton.	b —	—47
Caspar Kinschotius, with Six Latin Verses at Bottom.	c —	—52
Another different.	c —	—50
Ralph Venning, <i>Æt.</i> 53. <i>Ob.</i> 1673.	c —	
Jacobus Staniere Mercator.	b —	—43
A Reverse without Writing.		
John Booker Mathemat. with a Book in his Right-hand with R.	b —	—43
Johan. Tradescant, Pater.	b —	
Johan. Tradescant, Junior.	b —	
D. Augustino Wickmanno.	b —	—51
Jacobus Rœlans.	8°	—48
Alexander Rœlans, <i>Æt.</i> 18.	8°	—55
Joannes Rœlans, <i>Ob.</i> CIC. IC. LIIX.	8°	—48
Gabriel Rœlans.	8°	—48
Jacobus Rœlans.	8°	—48
Jacobus Rœlans, <i>Eq. Aurat.</i>	8°	—48
Stefano dela Belle.	4°	
Dr. Bastwick,	a —	<i>These Five have Twelve Lines or thereabouts, containing an Account of them, under their Heads.</i>
Mr. W. Prynne,		
Mr. H. Burton,		
Dr. Laighton,		
John Lilborn.		
Rupertus Princeps.		
[The rest of the Oval Heads that follow, belong to the same Sett, as there is 18 of them in Page 64.]		

Edward —

70 *Portraits English and Foreign.* Class VIII.

Edward Earl of Dorset.		
Laud, Archbishop.		
John Pym.		
William Fines, Lord Say and Seal.		
Sir Edward Dearing.		
James Marquis of Hamilton.		
Francis, Lord Cottington.		
Basil Fielding, Earl of Denbigh.	a —	
James Stuart, Duke of Lenox.		
William Cavendish, Earl of Newcastle.		
Mountjoy Blunt, Earl of Newport.		
William Cecil, Earl of Pembroke.		
Thomas, Earl of Strafford.		
Henry Grey, Earl of Stamford.		
William of Nassau, Prince of Orange.		
Carolus Secundus. <i>Vanboeck p.</i> The King's Arms, Crown and Garter at Bottom.	4°	1650
John Overall, Bishop of Norwich.	b —	—57
Roberti Saunderson, Epif. Lincoln. <i>Conde</i>	b —	—68
Q. Henrietta Maria sitting, Pallas stand- ing by her.	h. sh.	
Clemens IX. Pontifex.	4°	—67
Gulielmus Dugdale, <i>Æt.</i> 50.	h. sh.	—56
Carolus II. Rex. half Length.	h. sh.	—49
Dominus Thomas Arundel, a large Oval in Armour. VIRTUS, LAVS, ACTIO.	h. sh.	
Philip Earl of Pembroke, a large Oval. <i>Ant. Vandyke, p.</i>	h. sh.	—42
Ignatii Jones, Mag. Brit. Architect. <i>Oval. in square.</i>	4°	
Mrs. Killegrew holding Flowers in her Left-hand, in a Square, half Length, after <i>Vandyke.</i>	h. sh.	
Margarite Lemon. <i>Vandyke p.</i>	h. sh.	—46

Class VIII. *Portraits English and Foreign.* 71

A Lady half Length, in a Square black Fir-Tippet on, hangs down to her middle; both her Hands before her.		
No Name, <i>Vandyke p.</i>	h. sh.	1657
Anastasia Stanley, Lady Digby.	h. sh.	—46
Lady Elizabeth Harvey. <i>Vandyke p.</i>	h. sh.	—64
Johannis Clenche, Equitis Justitiarum.	h. sh.	—64
Roberti Heath, Equitis Justitiarum.	h. sh.	64
Ranulphi Crew, Equitis Justitiarum.	h. sh.	
King Charles I. on Horseback; Horse capering.	h. sh.	
King Charles I. of Blessed Memory on Horseback, on a Pedestal, at <i>Charing-Cross</i> .	sh.	
King Charles I. standing with a Sword in one Hand, and Scales in the other. Justice standing by him: Four Lines in French underneath. <i>This first Printed from the Plate.</i>	h. sh.	
King Charles I. standing as that before, but at Bottom a Line of English. <i>Alter'd Shoe-Strings in lieu of Roses.</i>	h. sh.	
Robert Earl of Warwick standing in Armour, a Fleet of Ships behind him, his Helmet on the Fore-ground.	h. sh.	
Lady Mary Princess of Orange standing.	4°	—48
A Woman's Head in Oval, with a Pique Devant; her Hair tied up at the End with Ribbons, a broad plain Handkerchief, Threefold over her Shoulders.	b —	—48
Portrait of a young Woman to the mid-		

dle,

dle, with a Fan in her Hand. <i>In an Oval.</i>	b —	1652
A small Head in a Square, of a Woman in a lac'd Dowd hanging over her Forehead.	b —	
The Head of a young Woman; with one Lappet of her Cap thrown carelessly behind, the other hanging down over her Shoulder; and a Covering of Gauze or Network Lawn over her Bosom, close up to her Neck, <i>in a small Square. beautifully finished.</i>	b —	1645.
A Lady's Head in a small Oval; her Hair comb'd strait on the Forehead, frizl'd down the Sides, and a broad Tucker round her Neck. <i>Ford pinx.</i>	a —	
Head of a Man in a Gown, and short Band, a Curtain behind him half drawn, discovering a distant Prospect: In an Oval of two Palm-Branches, wrote under <i>Nil Admirari.</i>	c —	1658
Portrait of a Lady with her Hands in a Muff, and a Tippet about her Shoulders.	c —	—46
Two small Portraits from the Painting on the Glass-Windows of Binton Church in Warwickshire, representing Sir John Grevill and his Wife kneeling.	a —	
Effigies of Sir John de Moubray in Shustoke Church-Window, &c.	4°	
Fenestral Paintings of the Fieldings and their Wives, in the Parlour-Window at Newnham.	h. sh.	

Class VIII. *Portraits English and Foreign.* 73

The Portraits of King Edward III. with the first Twenty-five Knights Companions in the Habit of the Order, and Surcoat of their Arms. (<i>Each at full Length in One Sheet.</i>)		
The Statue of Homer on a Pedestal.	h. sh.	
Redivivo Phœnici Carolo II. in Armour, a Truncheon in his Right-hand: The Head and Figure of the King engrav'd: The Ground and Ornaments etch'd by Hollar. <i>A Sheet Plate. Arms & Cornucopia. Diepenbeck delin.</i>		
Princeps Elisabetha, Filia Secunda Caroli Primi.	b —	1650
Princeps Christina Dei Gratia Suecorum Regina.	c —	
A Man standing in Armour: An Angel holding a Horse: Or, Fame holding up a Laurel. A Camp at a Distance. <i>See Vol. la Serre. Call'd the Earl of Warwick, but not him.</i>	h. sh.	
A Youth, Francis Battalia an Italian, that swallowed Stones; in his Right-hand a Cup, in his Left a Plate with Stones.	h. sh.	—41
Blasii de Manfre, a Man spouting Water out at his Ear. <i>Latin Verses at Bottom.</i>	4°	—51
St. Bruno standing; at Bottom writ his Character.	4°	
Portrait of a Lady in half Length, gathering Myrtle in her Right-hand from a Tree, in a Vase or Jar.	h. sh.	—52

L

The

74 *Portraits English and Foreign.* Class VIII.

The Picture of John de Gavarelle,
Knight of the Order of Christ, ly-
ing in his Coffin, and clad in the
Habit wherein he made his Pilgri-
mage. *Obit 1645.*

4°

A half Length of a Lady with her
Hands before her, *in small.*

8°

1637 ?

Four Noblemen on Horseback; the
Grand Capriol, *viz.* Frederick Hen-
ry, Prince of Orange; John Count
of Nassau; Godfred Henry Count of
Pappenheim; Gonçalo Ferdinand de
Cordua, *in Four 8° Plates.*

Algernoon Earl of Northumberland on
Horseback.

h. sh.

—40

A Youth with a Helmet.

b —

—44

— Jacobus Franquart, Pictor.

c —

—48

Rev^{us} Arthur Lake, Epif. Bathon.

8°

—40

Robert Devereux, Earl of Essex, stand-
ing.

4°

50—

The Emperor Leopold, when Archduke
of Austria.

4°

William of Nassau, Prince of Orange,
born 1627, standing at whole Length,
married 1641.

4°

William of Nassau, born Prince of
Orange; a Head in an Oval, a laced
Band.

4°

A Man standing, his Hat in his Right-
hand, the Head not done; at Bottom
Stag-hunting in small.

h. sh.

— Ro. in Black, holding a
Paper in his Right-hand, Left-hand on
the Table, his Arms on a Pillar, a Che-
veron between Three Stags, Currant.

4°

—53

A

Class VIII. *Portraits English and Foreign.* 75

A Youth in an Oval with Ornaments, standing; his Gloves in his Right-hand, his Left on his Sword; at Bottom a Death's Head.	4°	
Anna D'Acres, Comitissa Arundelia, a Head Profile, with a Patch on her Temple, in an Oval. <i>Æt.</i> 69, 1627, or thereabouts, when L. Vosterman was in England, who drew it from the Life.	c —	
Three Portraits of Ladies, half Length.	8°	
A Man sitting in a Chair, playing on the Lute, small Ships, and a Castle at Distance.	47	
A Reverse of the same, <i>no Name to it or Date.</i>		
A Man standing, Hat and Cloak. A Head of another coming out of his Body. <i>A Twin-Birth, so born; seen at Colen 1635.</i>	4°	
Dom. Joan. per Graca de Dios Rei de Portugal, <i>half Length.</i>	4°	
A Lady's Head in an Oval, both her Hands holding Flowers; a Curtain behind her, and a little Garden View.	b —	1652
Henr. Maria, half Length, in a Square, both her Hands, Crown on a Table. <i>All unfinish'd.</i>	h. sh.	
Joannes Spotiswood, Archiepis. S. Andreanus. <i>Æt. suæ</i> 74, 1639.	h. sh.	
Thomas Chaloner Miles, <i>Holbein pinx. Ætat. suæ</i> 28. 1548; half Length.	h. sh.	—55
Sereniss. Jacobus Dux Eboracensis, in an Oval of Palms. <i>Æt.</i> 18. 1651. <i>Teniers p.</i>	h. sh.	

76 *Portraits English and Foreign.* Class VIII.

Sir Thomas Cromwell, Knight, <i>the Bottom only of Hollar.</i>	4°	
An old Man's Head in a large Cap or Bonnet, long-forked Beard, Gold Chain and Jewels Pendant about his Neck. A Side Face from a Wooden Print of <i>Holbeins.</i>	8°	1647
A smaller side Face of a young Man, in a slash'd Cap or Bonnet. <i>Holbein inv.</i>	b —	—48
A Woman's side Face in a Fur Cap. <i>Holbein inv.</i>	b —	—48
A Woman in an high-crown'd Hat.	8°	—45
A small Man's Head in Shadows, as by Candle-light, bushy Hair and Cap on. <i>J. Felix Biler inv.</i>	b —	—35
A Man's Face in Profile, the Bonnet over the Forehead. <i>Martin Zimmerman inv. ex Ar. Collect.</i>	8°	—46
A Woman's Head in Profile, the Hair tied up behind, and comb'd down before, with a scollop'd Band about her Neck. <i>J. Felix Biler inv.</i>	b —	—36
A Negroes Head in an Oval.	a —	—35
Two Ditto square, one Man, one Woman.	b —	—45
Three Ditto, two Men, one Woman, less.	a —	
A Man's Head in Profile, with the Hood down on one side of the Face. <i>C. Screta Bob. inv. 1627.</i>	c —	—35
Portrait of a Woman in a wrought close-bodied Gown, long dishevelled Hair, crown'd with Flowers, her Arms be-		

fore

Class VIII. *Portraits English and Foreign.* 77

fore her, and a Flower in her Hand. <i>Martin Schon. inv.</i>	8°	1646
The young Viceroy of Kanton on Horseback.		
The old Viceroy of Kanton, sitting cross-legg'd.		
The Supreme Monarch of the China Tartarian Empire.	h. sh.	
P. Adam Schaliger, a German Mandarin of the first Order.	h. sh.	
Matthæus Riccius, and L. Paulus Colaüs, Propagators of the Christian Law in China.	h. sh.	
Ambassadors of the Zutadsen, Three Figures.		
Twelve Figures of Chinese Persons, a King, Queen, &c.	h. sh.	
Cardinal Bellarmine.		
Two Lady's in Ovals.		
St. Egwin kneeling, Bishop of Worcester.		
Elizabeth Duchess of Exon, kneeling, and John Lord Stanhope.	4°	
Anne Duchess of Exon, and Sir Thomas Seyntleger, both kneeling, <i>from painted Glass.</i>	4°	

CLASS

CLASS IX.

Churches, Monuments, Cenotaphs and Coats of Arms.

T HE Earl of Arundel's Monument: Fame, Time, Death, Honour, Downfall of Arts, &c. Arms and Emblems.	1 sh.	
A Monumental Column, in Memory of Elizabeth, Wife of Robert Cole, Esq; <i>with their Arms.</i>		1651
A Front View of the Cenotaph erected in the Cathedral at Antwerp, for Balshasar Carolus Prince of Spain, only Son of King Philip IV.	2 sh.	—47
A View in small of Strasburgh Church, and the Clock in another Plate.	c —	
The West Prospect of the Tower and Cathedral Church of the Virgin Mary at Antwerp. <i>A large Sheet.</i>		—49
The Ectype or Model of the elegant Tower at Mechlin, Three Quarters of a Yard long.	2 sh.	—49
The Cathedral Church at Strasburg in in the larger Draught, first drawn and etch'd on the Spot, 1630; and now again at Antwerp. <i>Large Sheet.</i>		—45
		The

The West Prospect of the late Conventual Church of Westminster.	h. sh.	
The North Prospect of the same.	h. sh.	
The Plan of the same Church.		
A Plan or Area of the Cathedral Church of St. Paul's, London.	sh.	
St. Paul's Church with the Spire before it was burnt. South View.	sh.	
The East View of St. Paul's Church.		
The North Prospect, of the Cathedral of St. Paul's.	h. sh.	1657
The West Prospect of the same.	h. sh.	—57
The South Prospect of St. Paul's.	h. sh.	
The inner Prospect of the Nave of St. Paul's Cathedral.	h. sh.	—56
Another inside Prospect of the same Church.	h. sh.	—56
Thrumpton-house. Pigots the South-side.	h. sh.	—76
Bunney-house. North-side.		
Holm-Pierpont.	sh.	
Clifton-house, the North-side.		
Langar-house and Church.	h. sh.	
Wollaton-hall.	sh.	
Offiton-house.	h. sh.	
The Old Abbey Gatehouse at Work-fop.		—77
Plumtree's Hospital.		—77
St. Mary's Church in Nottingham, not finished quite, by Hollar.	sh.	—77
Church of Newark upon Trent.	sh.	
Prospect of Newark from Lincoln-Road.	h. sh.	
Prospect of Newark from Hawson.	h. sh.	
Southwell Church from North-East.	sh.	

South-

Southwell Church from the North.	sh.
A Funeral Monument for Henry Bouchier, Earl of Bath, dedicated to Lady Rachel his Relict. (<i>As in Sandford's Genealog. History.</i>)	h. sh.
Six Plates of the Fenestral Arms in the Refectory of Lincoln's-Inn, and the Middle Temple-Hall. (<i>As in Dugdale's Origines Juridiciales.</i>)	c —
Two Monuments in Polesworth Church of the Cockeys, &c.	h. sh.
Two Women kneeling, as in the Window of the Hermitage in Warwickshire.	a —
Arms in the Window of Newton Church in Warwickshire.	c —
Three Monuments of the Throckmorts, in One Plate.	h. sh.
Another Monument of Sir John Throckmorton and his Lady.	h. sh.
Sepulchral Effigies of John Harman Bishop of Exon, his Father and Brother.	h. sh.
Monuments, &c. Arms of the Purefoys. <i>Two Plates.</i>	4°
The Monument of Mrs. Jane St. Andrew.	h. sh.
The Monument of Sir Marmaduke Constable, &c.	4°
Three Monuments of the Holts at Aston in Warwickshire. <i>In one Piece.</i>	h. sh.
The Monument of Sir Geo. Digby and his Lady, at Colshill in the said County, with Arms in the Church there.	h. sh.

Monumental Effigies of Judge Bingham and his Wife, at Middleton Church in Warwickshire. <i>And Arms in the Windows.</i>	4°
Three Monuments of the Berminghams, at Bermingham in the said County. <i>On One Plate.</i>	h. sh.
Sepulchral Effigies of the Greswold's and Dabridgecourt's in the said Church.	h. sh.
Coventry Cross.	
Monumental Effigies of Lord Ferrers of Chartley in Bromwich; with the Family Arms in the Hall-Windows.	c —
Monuments and Arms of the most ancient Family in Warwickshire; the Ardens at Aston near Bermingham.	h. sh.
Monument and Arms of Tho. Crew, Esq; in the said Church.	4°
Monuments of the Erdingtons in the South Isle.	4°
A Mural Monument on the North-side of the Chancel at Ultenhall.	h. sh.
The Arms, Inscriptions, &c. of the Conways.	4°
Monument of John Harewell, Esq; and his Wife with Arms, &c.	h. sh.
Monument of Beauchamp of Powick, and his Lady in Eatondon Church: With Seals of the Ethingtons and the Shirleys.	h. sh.
Monument of Clement Throckmorton, Esq; and Katherine Cecil his Wife, at Haseley.	c —

Six Fenestral Paintings, with their Arms, in St. Mary's Hall; of William Beau- champ, Lord Bergavenny, and his Lady; John Richard, Earl of War- wick, and his Countess Isabella; Humphrey Earl of Stafford, and John Duke of Norfolk.	h. sh.
Arms in the Window of St. Michael's Church; and the Monument of Ka- therine, Daughter to Thomas Duke of Norfolk, and Wife of Henry Lord Berkley; with that also of Sir Tho- mas Berkley, Knight.	h. sh.
The King's Arms, C. R.	
The Arms of the City of London.	
The Arms of the Twelve Companies in Twelve Plates, viz. Mercers, Vint- ners, Grocers, Clothworkers, Haber- dashers, Salters, Merchant-Tailors, Goldsmiths, Fishmongers, Ironmon- gers, Skinners, and Draper's Compa- nies with their Motto's.	
The Monument of W. Wellington and his Wife.	c —
The Monument of Foulke Grevil, Knight, and his Lady.	4°
Monument of a Lady in the Chancel of Tarbick Church.	h. sh.
Arms in the Church Window at Comp- ton, and Effigies of the Verneys.	h. sh.
Monumental Effigies of Sir William Bagot and his Lady, with the Monu- ment of Mrs. Ellen Champion.	h. sh.
Monumental Effigies of Mrs. Margaret Archer.	4°
	Monu-

Monument and Effigies of Francis Smith, Esq;	4°
Monuments and Arms in Kingsbury Church.	h. sh.
The Monument of Sir John Hubaude and his Lady.	h. sh.
Figures and Arms in the Church Windows at Grendon.	h. sh.
Monument of a Knight in Tarbick Church, on the South of the Chancel.	h. sh.
Monuments and Arms at Mereden Church.	h. sh.
Monuments of the Frevills and Ferrers in Tamworth Church.	h. sh.
A Monument of the Purefoys.	4°
Another of George Abbot, Esq; Member of Parliament, who died 1648.	4°
The Monument of Thomas Spencer at Claverdon.	h. sh.
Monument at Stonely for Lady Alice, Wife of Sir Robert Dudley, and her Daughter Eliza.	4°
A small Chapel, with an Inscription to the Memory of Isabella le Despenser, Countess of Warwick, the Founder, who died 1439.	4°
Monument of Sir Thomas Puckering, Son of the Lord-Keeper.	h. sh.
The Monument, Effigies and Arms, of Edward Peyto, Esq; and his Wife; Three Angels supporting the Arms. [<i>In Two small Plates.</i>]	
The Monument of Robert Dudley, Ba-	

ron of Denbeigh, Son of Robert Earl of Leicester, in our Lady's Chapel.	h. sh.
Another of Ambrose Dudley.	4°
Another of Robert Earl of Leicester and his Lady.	h. sh.
Four Monumental Effigies of Thomas Lucy, Laurence Clare, John Manners, and John Tunstall. <i>In One Plate.</i>	h. sh.
The Monument of Richard Beauchamp, Earl of Warwick; with the Names of all the little Copper-Statues, at the Ends and Sides thereof.	h. sh.
The Prospect and Ruins of the Abbey of Osney near Oxford.	h. sh.
The Plan of Warwick, or the Ground-plot.	
Monumental Statues of the Earl of Warwick, who died 1410, and his Countess; Thomas Hungerford and his Lady; John Bewfoo and his Lady; and of a Seneschal of Warwick. <i>In One Plate.</i>	h. sh.
Eighteen Standards of Arms, supported by Staggs.	h. sh.
The Monument of James Enyon, and his Wife, with the Arms at Honingham.	4°
Paintings in the Windows of St. Mary's Church of the Beauchamps, with a Monument of Thomas Beauchamp, Earl of Warwick, and Lady Katherine Mortimer his Wife.	h. sh.
Ten more Fenestral Figures in the same Church, of Ladies of this Family.	h. sh.
Five more of Men of this Family, with	

the

the Tomb of Thomas Beauchamp, Earl of Warwick, and Lady Marga- ret his Wife.	h. sh.
Eight Paintings more in the Window of our Lady's Chapel, of the Family of the Beauchamps; being Richard Earl of Warwick, Founder of that Cha- pel, his Two Wives, One Son, and Four Daughters.	h. sh.
Monuments of the Astleys, and their Arms.	h. sh.
Monuments of the Fieldings, their Arms, &c.	h. sh.
Monuments of the Bakers in Newbold Church upon Avon.	h. sh.
Arms depicted on the Wainscot Ciel- ing in the Roof of Maxtoke-Hall, which was the Priors Lodgings.	4°
Figures and Arms in the North Win- dow of the Church, and in the East Window. <i>Two Plates.</i>	h. sh.
Monuments of the Lucys.	h. sh.
Arms in the Manor-House at Compton- Murdack.	h. sh.
Also in the Window at Deretend Chapel :	a —
And Berkswell Church.	c —
Monuments of the Fishers and Wolveys.	h. sh.
Monuments of the Astleys and Peytos.	h. sh.
Two Monuments of William Peyto and his Wife, and Sir William Compton, and his Wife and Children.	h. sh.
The Monument of Sir Fulk Grevil, Lord Brook.	h. sh.
Two Figures in the Windows at Weston Church.	

Monuments of the Verneys and Odingfells. <i>Two Plates.</i>	h. sh.
Monuments of the Digbys. <i>Two Plates.</i>	h. sh.
The Monument of George Carew, Earl of Totness, and his Lady.	h. sh.
That of William Clopton, and the Monument of William Shakespeare the Poet. <i>Two Plates.</i>	h. sh.
Four Monuments of the Boughtons and Allesleys, in Newbold Church upon Avon. <i>Two Plates.</i>	h. sh.
Monuments of Thomas Fisher and his Wife, also of Sir William and Sir Edward Peito, with Arms.	h. sh.
William Hopkins's Monument. [<i>The above Seventy-eight Monuments, &c. are belonging to Dugdale's Warwickshire *</i> .]	
Five Leaves of Arms (each Leaf of both Sides) Fourscore Coats in a Leaf of the Knights of the Garter. <i>Half Sheet Plates (as in Mr. Ashmole's History of that Order.)</i>	
A View of the Temple of Honour, as in the said Book.	4°
The Prospect of the Inside of St. George's Hall at Windsor, with the Manner of the Sovereign's sitting at Dinner, and his Attendance. <i>On a Sheet.</i>	
Prospect of the Choir of St. George's Chapel at Windsor from the West. <i>One Sheet. Hollar's Scenograph Regis.</i>	

* By the great Numbers of Plates, drawn by Hollar in this City and County, he must surely have been long resident there.

Prospect of the Choir from the East. <i>Scenograph. Regis.</i>	sh.	
Prospect of the Inside of the Chapel.	sh.	
Body of the Church, &c. N ^o . 1, 2, 3, 4, 5, 6, 7, 8.	h. sh.	1663
Prospect of the Chancel or Screen from the West.	h. sh.	
Prospect of St. George's Chapel and the Tomb-House from the South, with the Ground-Plot thereof.	sh.	—71
Prospect of the West-End of St. George's Chapel.	h. sh.	
A North Prospect of Salisbury Cathe- dral. <i>Hollar delin.</i>	h. sh.	
East Prospect.	sh.	
North Prospect.	sh.	
The South Prospect of the Cathedral at Canterbury. <i>Tho. Johnson delin.</i>	h. sh.	
Prospect of the Cathedral Church at Hereford.	sh.	
A Map of the ancient Jerusalem, with the Ichnography, or Ground-Plan, taken chiefly from the Description of <i>John Bapt. Villalpandus, in Two Sheets.</i>		—60 ---57
Three Prospects of Solomon's Temple, <i>in One large Sheet.</i>		
The Furniture of the Temple, viz. Golden Candlestick, Golden Altar, Laver, Ark, with a View of the In- side of the Sanctum Sanctorum, &c. <i>One Sheet.</i>		—56
A Distinct Representation of several Parts of the sacred Temple, the Form, Dimensions and Ornaments.	sh.	---57

A View of King Henry VII. Monument in the Chapel at Westminster-Abbey. <i>In One Sheet.</i>		1665
The Monument of King Edward IV. in the Royal Chapel at Windsor. <i>Dedicated to General Monk.</i>	fh.	
The Monument of Charles Earl of Worcester, and his Countess Elizabeth.	h. fh.	
The Monument of Bishop Hacket.	h. fh.	
The Inside Prospect of the Choir of Lincoln Cathedral.	h. fh.	---72
Tumulus Francisci Bacon, apud Sti. Albani.	h. fh.	
The Monument of Sir John Chaworth and his Wife Mary, Daughter of Sir William Paston at Langor in Nottinghamshire. <i>Rich. Hall. delin.</i>	4°	—76
A Monument on the South-side of the Church at Holme-Pierpoint. <i>Rich. Hall delin.</i>	4°	—76
Another Monument (in Nottinghamshire) without Place or Name. <i>Rich. Hall delin. Vide Thoroton.</i>	h. fh.	—76
The Tomb of Margaret Countess of Richmond, Mother of King Henry VII. with Arms.	4°	
A Tomb in the Arch between the South Isle, and the Chancel of Wollaton, (in Nottinghamshire.) <i>Rich. Hall delin.</i>	4°	—76
A Canopy'd Monument on Four Pillars; and under it a Coffin cover'd with a Pall, having a Crown or Coronet thereon: Two Boys with extinguish'd Torches at Top, supporting the Arms		

Class IX. *Churches, Monuments, &c.* 89

of Portugal, and Banners of the Arms on the Corner Pinacles; this Motto on the Cornish, <i>Mors ultra non erit.</i> Also a Scale of Feet.	4°	1653
A Coat of Arms. Motto. <i>Arma Pacis Fulcra.</i> Two armed Men Supporters.	8°	—43
A Coat of Arms supported by Two Lions; in the Shield, St. Michael beating down the Devil. A small View of a City at bottom.	b —	—46
Arms. Two Swans Supporters.	b —	
St. Martin's Church at Utrecht. <i>A large Sheet.</i>		—60
A Monument of Charles Earl of Worcester and his Lady, inclosed within a Rail of Brass; without Arms or Inscription.	h. sh.	—64
A large Coat of Arms supported by Pallas and Hercules. Motto. <i>Virtute et fide. Quellin delin.</i>	h. sh.	—45
Arms, a Fleur-de-Lis in Ornament. <i>L. Horn Collen.</i>	h. sh.	—33
The Jewish Sacrifice in the Temple of Solomon. <i>A large Sheet.</i>		—60
Scenographia totius Templi Hierosolymitani, omniumque illius Porticum. <i>A. Solomone.</i>	sh.	—59
A Church and Boys Two and Two going into a Porch, People kneeling in the Church-Yard.	sh.	
Plan of the Cath. Church of Canterbury.	h. sh.	
Church of Colchester.	h. sh.	—57
Christ Church at Canterbury.	h. sh.	

Two Plates of the Plans of Solomon's Temple. <i>One Sheet and half.</i>		1657
St. Mary's Overy's Church.	h. sh.	—61
Salisbury Cathedral.	sh.	
Two Monuments of Bishops.	c —	
Three Ditto without Names.	c —	
A Monument of Henry Lacy, Earl of Lincoln.	4°	
Two Monuments, <i>on One Plate like the other.</i>	h. sh.	
Two Monumental Effigies. <i>One, Guilielmo Greene.</i>	4°	
A Monument of John de Bello Campo.	h. sh.	
Tumulus Rogeri, <i>cognom. Nigri, Lond. Epis.</i>	h. sh.	
Eustachius Fauconberg Decanus de Totenhall.	h. sh.	
St. Erkenwald's Shrine, in St. Paul's Cathedral.	h. sh.	—57
The Inside View of the Nave of St. Paul's Cathedral, with a Latin Inscription at Bottom. <i>In a large Sheet.</i>		—58
Tumulus Randulphi de Engham.	h. sh.	
Ecclesiæ Salvatoris Brugis.	c ---	
St. Paul's Cathedral. <i>Partis exterioris Chori Prospectus.</i>		
————— ab Oriente Prospectus.		
————— Orientalis Partis Prospectus Interior.		
————— Chori Ecclesiæ Cathedralis.		
Burtoniensis Ecclesiæ (in agro Staffordiensi) Prospectus.	h. sh.	—61
		Facies

Facies interior Montis Pietatis Bruxel- lenfis.		
Facies exterior, Ditto.	c —	
Turris et Ædes Ecclesiæ Cathedralis Ar- gentinensis. viz. Strasburgh, with <i>Latin Verses at one Corner.</i>	h. sh.	1645
Four Monumental Effigies, in One Plate, of Thomas Okeford, William Rythyn, and Richard Litchfield, in St. Paul's.	h. sh.	
The Choir of St. George's Chapel at Windsor. <i>A Proof.</i>	h. sh.	—60
Another Part of it. <i>The Choir.</i>	h. sh.	—63
Another Part of it going into the Choir by the Pulpit.	h. sh.	—63
An Archade Cenotaph illuminated. <i>Quel- lin pinxit.</i>	sh.	
Litchfield Cathedral. <i>Kyrck pinxit.</i>	h. sh.	
Basilica Aquisgrana.	sh.	
Three Monuments in One Plate, with cumbent Statues on them; the up- permost two Persons Arms on a Shield; the Back of the Print, Ber- mingham Chancel; a Woman stand- ing; Arms of Stafford, and Twenty- two Shields of Arms, in the Window of the Church of Bermingham.	h. sh.	
Arms in the Windows of St. Michael's Church, Twenty-six Shields. A Monument of Grey Marble, Lady Katherine Berkeley; under it another Monument. A Mitre. Berkeley's Arms, Astley, Ball-hall, Wichford in the North Windows.		

The King's Royal Arms and Supporters, at Bottom, <i>Dieu et mon Droit</i> .	h. sh.	
Cathedral Church of York.		
A Proof of a Monument without writing. A Statue of a Lady lying along, with her Hands upon her Breast; Evelyn, Countess of Lancaster.	h. sh.	1666
A large Compartment, Title and Arms of Lamoraldo Claudio Fran. Comiti de la Tour.		
The Monument of the noble Prince Edward called <i>The Black Prince</i> .	sh.	
Elizabeth, Duchess of Exeter, and Lord Stanhope, both kneeling.		
The Monument of Thomas, Duke of Clarence, and his Lady Margaret.		
The Monument of Charles Somerset, Earl of Worcester, and Elizabeth his first Wife.		
The Sumptuous Monument wrought in Steel, erected in St. George's Chapel at Windsor, for King Edw. IV. <i>This Plate partly done by Hollar, one of his last unfinished Works, shews his feeble Hand before his Death.</i>		
A Noble Monument in Worcester Cathedral, of Arthur Prince of Wales, eldest Son of King Henry VII.		
Prospect of Windsor Castle, S. E. a long Slip. At the Top of the Plate, Windsor Castle, the whole Plan and View of it.	sh.	

Prospect

Prospect of Windsor Castle from the North.		1667
A Prospect of Eaton College and Church, to the North.	h. sh.	—72
The Ruins of Gisburn Abbey.	h. sh.	
Chinese Sepulchre.		
A Monument for King William the Conqueror.		
A Monument of William Earl of Flanders, and his Seals.	4°	
A Monument of King John, a cumbent Statue.		
A Monument of Aveline, Countess of Lancafter.	h. sh.	—66
A Monument for Edmund, Earl of Cornwall.	h. sh.	
Philippa, Duchess of York, her Monument; a cumbent Figure.		
The Gate of St. John's Jerusalem, in the Suburbs of London; the Chapel; the Hospital House.	h. sh.	—61
St. Katherine's Hospital, near London.	h. sh.	—60
Southwell Church, North Prospect.	sh.	—72
————— West Prospect.	sh.	
A Prospect of Higham-Ferrers Church, to the South.	h. sh.	
Monument of Humphry Barley.		
Richard Parkins at Bunny.		—76
Monument of Gervasius Pigot, Arm.		
William St. Andrew's Monument.		
John St. Andrew's Monument.		
Mansfield's Monument, 1624.		
In Willoughby Church, 3 Monuments.	h. sh.	
Ditto, Four Monuments.	h. sh.	
Three Monuments in Clifton Church.	h. sh.	

A Tomb, on the South Wall, Gervaise.	
Cliftons Monument.	
George Clifton.	
Sir Gervaise Clifton Bart. his Monument.	
Monuments at Holm-Pierpont.	
Monument of Gertrude, Countess of Kingston.	
Sir Henry Pierpont's Monument.	h. sh.
Arms on Waerton-gate.	
Chancel at Tithby.	
Lord Scroop's Tomb and his Lady.	h. sh. 1676
Chaworth's Tombs.	
A cross-legged Knight, couchant upon an old low Tomb-stone. <i>Memoriae Horatorum apud Flintam. (Huffey) with a Shield.</i>	
Two Monuments of Caltoft.	
Major Staunton, Four Monuments all cumbent.	h. sh.
A Monument an old cross-legged Knight.	
A Monument for Thomas Atkinson, ob. 1661.	h. sh.
Johannes Tevery's Monument.	h. sh.
Gervaise Tevery.	h. sh.
Richard Willoughby, a Skeleton.	h. sh.
Henricus Willoughby.	h. sh.
Another Henricus Willoughby, et Anna Uxor ejus.	h. sh.
Henricus Willoughby, Filius.	
At Gunnalston, Three Monuments.	
Two Knights cross-legged, and a Woman in the middle.	
Sir Humphry Monox, Arms, Three Hedge-hogs (Heriz.)	

Class IX. *Churches, Monuments, &c.* 95

A Monument in the Chancel at Offington.

Of William Cartwright and Grace his Wife, and Children.

Monument of John Plumptre, 1552.

A Map of South Wales.

sh.

1677



CLASS

CLASS X.

Insects, Flowers and Shells.

MUSCARUM Scarabæorum, Vermiumque Variæ Figuræ et Formæ, &c. ex *Arundel. Coll. Antwerp.* Being the Frontispiece of some succeeding Plates.

A Plate of four Butterflies, and two small Beetles.

Another of a Flying-Beetle, and three Butterflies.

Three more Plates of other Flies, Butterflies and Grasshoppers.

Three more Butterflies, Caterpillars, &c.

Three more Butterflies with Claw Wings, &c.

Two more of Butterflies of various Shapes and Spots.

Fourteen Plates in all.

Eight Diversæ Insectam Aligerorum, Vermiumque, &c. the Title-Page, and seven Plates.

A most curious Book of Shells in Thirty-eight Plates. Some of the Plates have Letters of Reference, most of them have none. *Many Collectors*

e —

1646
and
—47

c —

of

*of Hollar's Work have them not; nor
are they to be met with in the most
numerous Collections, except Two or
Three, where they are esteem'd as great
Rarities.*

Rhabarbarum, the Plant growing.

Cia, or Tea-Herb, as it grows.

Teng, another Herb.



O

CLASS

CLASS XI.

Animals, Hunting, Fishing, and Van Avont's Boys.

A Lion Couchant. <i>A. Durer</i> , 1518. <i>ex Arund. Coll.</i> $\overline{\text{A}}$.	e —	1645
A Boar. <i>L. Cranich delin.</i>	e —	
A Lion Passant. <i>A. Durer inv. ex Coll.</i> <i>Ar.</i> $\overline{\text{A}}$.	e —	—49
A Shock Dog. <i>A. Maetham delin.</i>	f —	—49
An Ass. <i>J. Bassan delin.</i>	f —	—49
Pædopægnion : Or Views of Boys Sport- ing. <i>Pet. Van Avont invent.</i> In the Title-Plate.	c —	—46
The Head of Georgius ab Etenhard, Eques 1646. <i>The Title.</i>		
The Head of Petrus Vanden Avont. <i>Antwerp. Pictor.</i> Another Ditto.		—51
Two Views of Boys sporting with Birds and Arms.		
Two Views more of Boys with Fishes and Fruits.		
Two Views more of Boys with Lambs, &c.		
Two Views more of Boys Dancing, &c.		
Two of Boys in Bacchanal.		

Two

Two more in like manner with Goats.
Two more mounted on a Goat and a Panther.

Two more playing in different Postures, setting in Clouds.

Two more of Boys in Concerts of Music.

Another of Boys eating Grapes, &c.

One of Angels supporting the Cross.

Another of Angels with the Cross in the Clouds, and others below, with the *Sudorium*, on which was said to be the Impression of our Saviour's Face; and other Instruments of his Crucifixion.

One of Angels bearing up the Cross.

And Three more. *Twenty-eight in all.*

Animalium, Ferarum et Bestiarum, Florum, Fructuum, Muscarum, Vermiumque, Icones variæ, ad vivum delineatæ.

4°

a —

d —

1663

This Sett is Twelve Plates; there are but Four of them Hollar's, viz. the above Title and Three more following, the others are grav'd by other Hands.

A Leopard, the Gilderland Rose, French Anemony, &c.

d —

—62

The Elephant, and Monkey, Crown Imperial, Daffodil, &c.

d —

The Peony, African Marigold, Narcissus, Rose, &c.

d —

—63

There is one invented by Hollar, but not etch'd by him.

Several ways of Hunting, Hawking and Fishing, after the English Manner;

<i>invented by Francis Barlow, etch'd by W. Hollar, viz.</i>	d —	1671
Hare-hunting; Coney-catching; River-fishing; Salmon-fishing; Angling. <i>These Six first Plates by Hollar, the Seven remaining by another, viz.</i>		
Heron-hawking, and Pheasant-hawking; Partridge-hawking; Otter-hunting; Coursing the Fallow-Deer; Stag-hunting, and Fox-hunting.		
A Frontispiece to a Book of Sporting, adorn'd with Dogs, Fowling-piece, Pouch, &c. and a Coat of Arms at Bottom, with Space in the middle for a Title, but none inscrib'd.	b —	---46
The same with a different Coat of Arms, dedicated to Theodore Paw; with the Title of Animals, by P. Van Avont.	b —	---46
<i>Belonging to this Book.</i>		
A dead Deer. <i>Of this there is a Reverse.</i>	b —	—46
Three Plates of Dogs of various kinds. One of Sheep.	b —	and —47
Three more of Dogs. <i>Without Date.</i>	b —	—46
One of Leopards intoxicated with Grapes. <i>After Rubens.</i>	b —	
One of Lions. <i>After Rubens.</i>	c —	—46
Some Asses and Swine. <i>After Barlow.</i>	b —	—62
An Elephant, and Camel, and Monkeys. <i>After Barlow.</i>	b —	—63
<i>A Reverse of this last.</i>		

Class XI. *Animals, Hunting, &c.*

101

Two Plates of Bears. <i>After Barlow.</i> <i>One is a Reverse.</i>	b —	1662
A Plate of Goats, and another of Horses. <i>After Barlow.</i>	b —	—63
One of Wolves.	b —	—62
One of Deer. <i>And a Reverse.</i>	b —	
Two of Cows. <i>And a Reverse of one.</i>	b —	—59
One of Dogs. <i>After Barlow.</i> <i>These belong to one Sett. And have a Title-Page, by Tempest, and Three Plates by Gaywood.</i>	b —	
Two Plates of Hunting-horns.	b —	
Two Plates of Quivers, Arrows, Spear, Horns, &c.	b —	
Two Plates of dead Boars, &c.	b —	
Two more of dead Deer, Hares, &c. <i>These Eight Plates seem the Work of another Hand.</i>	b —	
A dead Hare hanging by the Foot, Dogs, Birds, &c. <i>Peter Boel pinx.</i>	h. sh.	—49
Divers kind of Birds. <i>After Francis Barlow: The Title-Page by Gay- wood. And One of Ostriches, also by him.</i>		
First an Eagle. Two Plates of Turkey and Hawks.	b —	—54
One of various kinds, and One of Cor- morants, &c.		
One of the Owl, Magpye, &c. and One of Pidgeons.		
Four of Water-Fowl and other Birds.		
One of a Cock, Hen and Chicken, and One of Pheasants.		
One of Herons, and One with Two Swans.		

One

One of Ducks and Mallards, &c. and
One with Peacocks.

Seventeen Plates in all, by Hollar.

A Bird upon a Branch of a Tree.

A Duck.

The Figure of a Mole.

A Cats Head, at large.

Two Stags Couchant, from *A. Durer*,
1518. *A.*

Little Boys in Bacchanal, carrying ano-
ther towards a Spring, issuing from
an Urn, held by the Figure of a Ri-
ver.

An Elephant, with several Actions of the
Elephant about it, and the Description
in Dutch. *2. If Hollar's, which was
shewn in 1629. alive.*

A Rhinoceros and a Salt-Cow, with a
Bird and a Lamb.

An Elephant, with a Camel, Deer and
other Cattle.

Hippopotamus, a Sea-Horse.

Feki Foli gi kerker. Two Figures with
a Sort of a Badger.

A Whale, and small Fish.

The Bird Lowa.

Several Boys carrying a young Bacchus.
Van Avont.

f — 1646

e — —46

f — —46

4° —46

g — —49

f —

h. sh. —29

CLASS

CLASS XII.

Coins, Medals, Seals, Vases and Cups.

A Large Eucharistical Cup, richly wrought with the Story of our Saviour, the Apostles, &c. with the Inscription expressing it to be taken from a drawing with a Pen; made by *Andrea Mantegna*, and preserv'd in the *Arundelian Collection*.

sh. 1640

The same without the Inscription.

Sabolt Beham. Maler. XXXX. IAR.?

ALT. MDXXXX.

Anna Behamin. Alt. XXXV.}

IAR. MDXXXX.

} Medal.

a — 1647

Reverse, a Laurel Wreath, with this Cypher ISB.

[See *Repertorium Sculptile-Typicum*, 8^o, 1730, p. 10.]

A small Figure of Temperance, on a fine wrought Cover for a Cup, from *Holbein*.

8^o —49

The Form or Ornament of some Roman Javelins, as in some of their Emperors Coins; *In Four Circles*. (As in *Upton De re Militari*.)

b —

A Roman Army assailing a Cittadel under their Shields, lock'd together after the Testudo Manner.	b —	
Two Pieces of Roman Ensigns.	b —	
The Figure of a Stone preserv'd in Mr. Ashmole's Repository.	e —	
The first Silver Coin with the Garter about the Arms.		
Two Coins more in Honour of the Garter, upon the Investiture of Frederick King of Bohemia, and Robert Earl of Salisbury: Also a Ring made Garterwise.	c —	
Three Pictures and Eight Medals of Princes, in the Collars of the Orders whereof they were Companions.	h. sh.	1667
The Seals and Signet of the Order of the Garter.	h. sh.	—70
Three Seals of the Emperors of Russia, and two Coins of Count Mansfield, and the Duke of Mantua, with the Figure of St. George upon them.	h. sh.	—67
Seals and Coins having the Arms encircled with the Collars and Garter of their Orders.	h. sh.	
A Medal struck by Charles XI. King of Sweden, upon his Investiture with the Garter expressing the Concord of the Two Crowns.	b —	
Another of the same Device with a fuller Inscription.	a —	
A Sett of Vases from the Original Drawings, by Hans Holbein; in the <i>Arundelian Collection</i> . London and Antwerp. <i>Nine of them.</i>	8°	—42 —45 —46

A fine wrought Pattern for the Foot of a Cup, the Design drawn by Hans Holbein for King Henry VIII. (*probably belonging to the said Sett of Vases, like that Cover described over Leaf.*)

A small Medal of Lewis XIV. King of France, 1647.

And the Reverse.

Five Plates of Roman Medals different Sizes, *which may be Queried.*

An Oval Seal of Christopher Wren, Dean of Windsor.

The Two Great Bells of China, *viz.* of Erford, and of Pekin.

A Mask and Letters, A. M. T.

A Plate of several Royal Seals, being of William I. Conqueror, William II. and Henry III.

William Count of Flanders, his Seals.

A Plate of Seals of Richard Earl of Cornwall, and another Seal, as King of the Romans.

Edmund Earl of Cornwall, a Seal.

The Seal of Gilbert de Clare.

A Plate of Seals. King John and Henry III. Two Seals.

CLASS XIII.

Seasons, Muffs, Fans and Swords.

V arious Ornaments for the Hilt, Locket, and Chape of a Sword, or Dagger, from <i>Holbein</i> .	8°	1644
Two more Plates of the like Ornaments, from <i>Holbein</i> .	8°	—45
The Four Seasons in half Length, with four English Verses under each.	4°	—44
Four Seasons at full Length, with four English Verses under each.	h. sh.	1643 and
Two small Plates with a Muff, Handkerchief and Mask in it.	9 —	—44
Another with Muffs and Tippet.	f —	—45
Two more with single Muffs in them, tied round the middle, with Ribbons or Laces.	f —	—45
Another Plate with five smaller Muffs in it, and Hands in them.	e —	—45 and
A larger Plate with Muffs, lac'd Handkerchiefs, Gloves, Fans, Mask and Pincushion.	b —	—46
A Plate of Muffs different from the others.	e —	—45
Spring, a Woman, with Flowers in a Square. Latin and English Verses at Bottom.	h. sh.	—41
		Summer

Class XIII. *Seasons, Muffs, Fans, &c.* 107

Summer, a Woman, a Vail over her Face, a Fan in her Right-hand. Latin and English Verses.	h. sh.	1641
Autumn, a Woman, Fruit in a Dish, &c.	h. sh.	—41
Winter, a Woman, a Muff on her Left-hand. Verses as before, the Four in Square, and half Figures.	h. sh.	—41
Another almost the same without any Writing.		
Summer, a smaller Square. <i>A Copy from the other.</i>	d —	
The Design of a Sword-Hilt, Hook, &c. made by H. Holbein for Prince Edward. <i>From the Arundelian Collection.</i>	4°	—42
Two of the Seasons represented in Dutch Stories.	a —	
Four Seasons represented in Towns. <i>Zu. Strasburg, by Jac. Vander Heydon.</i>	c —	

C L A S S XIV.

*Frontispieces and Titles of Books,
that generally have no other Plate
of Hollar's Works.*

A Figure of Painting or Sculpture drawing of Heads with this Inscription. *Variae Figuræ, a W. Hollar, &c. Collectæ et Insculptæ Antverpiæ.*

b — 1646

The Frontispiece of Thomas Compton Carleton's Book, entitled, *Philosophia Universa*, printed Folio 1649, *Antw.* dedicated to Maximilian Duke of Bavaria; representing him on a Throne, and his two Sons on each Side, alluded to in Virgil's Verse of the Golden Bough; with an Emblem at Bottom of the Bavarian Bounty, in a Fountain watering all Parts of the Earth. *Abr. Diepenbeck delin.*

h. sh. — 49

Another Frontispiece of a Book, with a Woman representing the Ottoman Empire, holding the Map of her Dominions; with Pallas and Mercury on the Sides.

8° — 50
Another

Another Frontispiece of the Virgin Mary appearing to St. Norbet, and causing White Robes to be brought him by Angels, with Figures of an active and contemplative Life on each Side; and at the four Corners, St. James, St. Joseph, St. Giselbert, and St. Wilhelm in Compartments. *Abr. a Diepenbecke inv.*

4°

1650

The Busto of King Charles II. on a Pedestal, there styled *Societatis Regalis Author et Patronus*. Fame holding a Wreath of Laurel over his Head. The Lord Chancellor Bacon, and Lord Bronker on each Side. Books and Instruments of Arts on either Side. *Evelyn inv.* As before Dr. Spratt's History of Royal Society.

4°

—67

A Head-piece, as at the beginning of Ashmole's Order of the Garter.

c ---

A small Prospect of the City of Antioch, with four English Verses at Bottom, by *John Quarles*, seemingly a Frontispiece to some Book.

8°

—57

A Title-Page of a Book representing Moses and Aaron, holding up the Table of the Law in the middle: At Top a Minister preaching to his Congregation; and at Bottom Moses on the Mount receiving the Law, and a Priest at the Altar.

8°

Monasticon Anglicanum: Or the Frontispiece to that Work. St. Gregory and St. Austin on each Side, and Em-

blematical

110 *Frontispieces and Titles, &c.* Class XIV.

blematical Compartments at Top and Bottom.	h. sh.	
Frontispiece in 8°, of Figures of Pallas and Hercules, or Art and Labour, on each Side, Crowns, Miters, Cardinals Hats, &c. <i>At Top, if filled up it's a Frontispiece: If not, 'tis one of the Borders of Death's Dance.</i>	8°	
An English Gentleman paying his Courtship to a Lady, with a Cupid between them in a Publick Assembly; at Bottom <i>Omnia Vincit Amor</i> , seeming Part of the Frontispiece of a Book, or else a Head-piece to some Book of Complements.	a —	
Frontispiece to Bishop Andrews's Manual for the Visitation of the Sick.	a 12 ^{mo}	1642
Frontispiece to Martial's Epigrams, wherein one Satyr holds up a Looking-Glass to another.	4°	
Frontispiece to the Bible: Inscribed <i>The Holy History</i> ; Faith holding up a Glass to Moses, thro' which he sees Things Invisible as well as Visible. <i>Lond.</i>		—53
Frontispiece to Dr. Whitlock's Zootomia, or Moral Anatomy of the Living by the Dead. (A Book of Essays in 8° about 1653.)		
Frontispiece to a Book, called the Academy of Pleasure, furnished with Letters, Dialogues, Songs, &c. Mercury, Venus setting, Juno.	8°	—65
Frontispiece to Mr. Evelyn's Transla-		

Class XIV. *Frontispieces and Titles, &c.* III

tion of of the First Book of Lucretius. <i>Mary Evelyn inv.</i>	8°	1656
The Frontispiece of an Embassy to the Emperor of China; representing him sitting in his Chair of State, attended by his Guards, &c. As before Ogilby's Edition of that Embassy in Folio.		
A New Book of Flowers and Fishes; collected and compos'd out of the best Authors. Under this Title, in a Compartment, adorned with Festoons of Flowers, is a Sea-Prospect, and Fishermen making a Draught with a Drag-Net.	4°	—62 and
<i>There are Twelve Plates as mentioned of this Sett, but not done by Hollar.</i>		—71
The Frontispiece of the Sphere of M. Manilius, made an English Poem, by Edward Sherburne, Esq; <i>In a large Folio.</i>		—73
Title-Page, Caroli Lotharingæ Ducis Clypeus Spiritualis. <i>Bruxellæ.</i>	b 12 ^{mo}	—45
Viridarium Sacræ et Profanæ, &c. Hollar.	8°	—33
The Revelation of St. John, illustrated by Thomas Brightman.	4°	—44
Regeneration Sermons, by Isaac Ambrose.	4°	
Clidamas, or the Sicilian Tale, by J. S.	8°	—39
A Chain of Scripture Chronology.	4°	
Tubus Optico-Geometric.	4°	—31

A Title-Plate Square. Hippocrates standing on one Side, and Galen on the other.

4°

Pious Annotations upon the Bible, by John Diodati. *Geneva.*

4°

1643

The Device of the University of Cambridge, representing the Bust of a Woman, holding up a Sun in one Hand, and a Cup in the other. *In an Oval Form.*

b—

Casimirus Emblematico-Anagrammaticus, a Circle with several small Circles about it.

4°

A Title to some German Book with several Texts, explained by Figures in several Compartments. In the middle, Christ hanging on the Vine as on the Cross. *Ego sum Vitis vos palmites.*

4°

A Title of a Book, two Men riding and measuring for the Roads in Ireland. Half Sheet.

h. sh.

A long Slip of Ornaments, being Emblems drawn by Kleyn—for Virgil—some done by Hollar.

Twenty-four Letters, an Alphabet in small Size.

Ditto another of large Capitals.

A Head-piece—an Elephant, (Africa) a Rhinoceros.

A Title. A Treatise of the Cause and Prevention of the Errors of the present Times. *London.*

1617

Frontispiece of Plagues of Egypt, in

small

Class XIV. *Frontispieces and Titles, &c.* 113

small Compartments, <i>Brussels</i> A. D. 1633.		1633
A Poem on Sacred Contentment, an Or- nament or Border about it. <i>A whole</i> <i>Sheet.</i>		
Title-Page of Babel, or the Confusion of Tongues.	4°	
Front of Dr. Donn's Works, his Effi- gies laying in a Tomb in his Wind- ing-Sheet.	4°	
The Sinners Tears.	8°	—53
Whole Duty of Man.	8°	—59
Magicarum Disquisitiones.		
Count Palatine sitting on his Throne. Folio Sheet Title.		
Inside of a Church (<i>Spare thy People,</i> <i>O Lord</i>) the Congregation kneeling at Prayers.	12°	
Decupla in Psalmos, a Title-page, con- taining Ten different Men and Lan- guages. Fol.		—39



Q

A short

A short Repertory or Description of Hollar's Works.

FROM the *Arundel Collection*, or from famous Masters Designs, published at different Times and Places. How many are in each Sett compleat; either Prospects, Views, History, Heads, &c. not bound up in PRINTED Volumes.

CLASS I.

Death's Dance in Squares with Borders.	30
Of another Sett without Borders.	4
Common-Prayer.	12
Ditto, by Palma and Stella.	8
Christ's Passion, by Holbein.	16
Small Scripture Stories.	36
Ditto, a little bigger.	3
Days of the Creation.	6
Ditto, Square.	4
Ditto, Long.	2
After Elsheimer, Relig. 5. Hist. 7.	
Landskips four only.	16

CLASS

CLASS II.

Fables small Square.	4
Emblemata Nova.	11

CLASS III.

Prospect of Lambeth and Three more.	4
—— of Westminster and Three more, Longer.	4
—— Royal Exchange and Three more, Longer.	4
—— of Dover, Elizabeth Castle, &c. from Tempest.	16
—— of Aldbury.	6
—— of Algier.	12
—— Ditto, Longer.	3
Ruins in England.	6
Wiston Place and Five more.	6
Amœnissimi aliquot Locorum Prospectus.	8
Prospectus aliquot Locorum. Lorendzbergh.	12
Prospects of Places on the Danube.	14
—— of and near Strasburgh.	12
—— on and by the Rhine.	12
—— of Places by Genoa.	6
Roman Ruins small.	12
Ditto, Large.	2
Views by Peeters, viz. Loveing, Tyrus, Maese and Dordrecht.	4
Landskips, Ships, and Sea-Prospects, small narrow Plates.	9
Amœnissimi Locorum in Diversis Provinciis Prospectus.	24

Count

Count Taffis's Entry.	6
Form of King Charles I. Army.	4
German Views published, by Hogen- berg.	10
Emmerick, Minda, and Four more long Ones.	6
Hurst, Rochester, and Cows Castles.	3

C L A S S IV.

Navium Figuræ.	12
Storm-Pieces.	4
Ditto, Less.	5
Prince Rupert's Sea-Fights. <i>In Sheets.</i>	7

C L A S S V.

Warriors Heads.	6
Old Men with Beards.	5
Ditto, without Beards.	5
Antick Faces.	24
Variæ Figuræ et Probæ, and Five of Anatomy.	6
Diversæ Effigies. <i>L. Da Vinci.</i>	6
Boys after <i>J. Romano.</i>	10
Drawing-Book.	

C L A S S VI.

Dutch Landskips of Brughel.	8
————— of Van Artois and de Vadder, &c.	12

C L A S S

CLASS VII.

Hollar's Heads in Squares of Women and Men small.	25
Ditto in Circles.	38
Ditto, in Ovals of same Bigness as the Circles.	4
Ditto, in Eight Squares.	5
Ornatus Muliebris, English Habits.	28
Robes of Nobility.	9
Aula Veneris.	} 2 Title-Pages.
Theatrum Mulierum.	
Small Dresses of Women.	100
Nuns and Fryers the same Size.	17
Conversations or Senses in small Square. <i>Should be Five.</i>	3

CLASS VIII.

Portraits, Holbein's Head, Henry VIII. and Eight more in Rounds after Holbein.	10
—— in small Oval Heads, Nobility, &c.	35
Painters in Meyffens Book and Hollar's Head.	6
The Family of Roelans.	5
Prynne and Four more, with Writing under.	5
Generals on Horseback.	4

CLASS IX.

Churches, Monuments, Views.	
City-Arms.	14
Jerusalem and the Temple.	8
Arms of all the Knights of the Garter.	
Ten Plates.	

CLASS

C L A S S X.

Muscarum.	14
Insectorum.	8
Shells.	38

C L A S S XI.

Van Avonts Boys.	28
Animalium Ferarum, &c. Four by Hollar. The Sett.	12
Hunting and Fishing. Six by Hol- lar. The Sett.	13
Dogs, &c.	11
Animals from Barlow. Ten by Hol- lar. The Sett.	14
Horns and Quivers.	8
Birds, Seventeen by Hollar. The Sett.	19

C L A S S XII.

Vases.	11
Medals.	
Sword-Hilts.	4

C L A S S XIII.

Seasons, half Length in 4°.	4
Ditto, whole Length. <i>In half Sheets.</i>	4
Ditto, half Length. <i>In half Sheet.</i>	4
Ditto, in Towns.	4
Ditto, in Dutch Stories. Seasons in the Country.	4
Muffs.	8
Twelve Months of the Year.	12



A D D E N D A.

PAge 7. Twelve Scripture Pieces.
Salutation. Last Supper. Crucifixion. Hell and Heaven. Ecce Homo. A Resurrection, &c.

P. 10. Archbishop Laud's Tryal before the House of Lords and Commons. Shewing the Tapestry of the Spanish Armado 1588.

P. 14. Three Persons endeavouring to blow out the Sun with Bellows.

A Man sitting, holding up above his Head a Mirror, a Woman, a Monkey, and a Globe. Six Lines in Dutch.

An Emblem, representing a Map the Island of Britain and Ireland covered with Armies, and explanatory Verses at bottom.

P. 20. The Yew Tree in Ansley Park, a Bower made with a Ladder to go up into it.

P. 36. St. Goar. State of St. Goar by the Rhine, the Arms above in the Middle.

P. 37. Regensberg, a very long slip Print; the Name over the great Church.

P. 38. A long View of the City of Armentiers in Flanders; and a Plan of

4^o

fn.

the

the City and County besieged and taken 30 May, 1647. by Archduke Leopold.	4 sh.	1648
P. 39. A Map of Surry (with the Hundreds.)	4° sh.	—67
A Map of the Holy Land.		
A Globe or Map of the World.		
A Map of the City and Port of Tripoli in Barbary, Plan and Prospect.	sh.	—75
A Prospect of the Streights of Sicily.		
Faro de Messina; a long Slip.		
Colchester Church in Essex.	h. sh.	—61
A large Plan and Siege of Landrecy, taken by the Spaniards.	4 sh.	—47
A Plan and View of Philippsburg.	h. sh.	—35
A Map of Ennishore, a Province in Ireland; with a Head (Lord Donnegal.)		—67
P. 67. Franciscus Junius, a larger Plate.	h. sh.	
P. 72. Lady Shirley in a Square. <i>Vandyke pinx.</i>	4°	
P. 93. A curious Tomb or Monument in Gisburne Abbey; two Sides or Views of it.	h. sh.	
P. 105. The Coats of Arms of all the Knights of the Garter, in 467 Shields.		
Several Roman Medals.		
Arms of the Marquess of Dorchester.		
P. 108. SS. Biblia Polyglotta. Fol.		—57
P. 110. Consecration of a Church or Chapel; a King kneeling.		



THE
L I F E
O F
WENCESLAUS HOLLAR,
ENGRAVER.

HE was born at *Prague*, a capital City in *Bohemia*, of a genteel Family; was bred up and designed to study the Law, being put Clerk to some of that Profession (*which he was obliged to leave*) he and his Relations being opposite to the Imperial Interest, when those Civil Factions happened, and the Battle of *Prague*, *Anno Dom. 1619*; whereby they were entirely ruined. *Hollar*, then young, had a natural Inclination to Drawing, being ready at his Pen, and in Scholarship. The Profession his Parents intended him to follow, not meeting with proper Encouragement, he by Degrees practis'd drawing Views, &c. having had some Instructions under *Merian* a noted Engraver then living, he entirely followed the Bent of his Genius; he made several little Essays before he left his native Country,

1607.

R

as

as a Print of the *Ecce Homo* 1625; and another of the Virgin, *both small Plates, are his first Essays.*

1625. The Virgin and a Christ after *Albert Durer*; with *Greek Verses* at the Bottom of the Plate.

1626. The Virgin Mary and the Infant in her Arms is another.

1626. Fortune on a Globe after *A*, *Albert Durer.*

And in 1627, the Virgin and the Babe receiving the Cross, after *J. Heintz.* This is a little larger, yet are but small Beginnings.

Hollar by his own Practice and Study had improved himself in drawing Geometrical and Perspective Views, Plans, &c. and especially by the Neatness and Curiosity of his Pen, drew Landskips and Views of Towns extremely well.

He travelled to several great Cities in *Germany*, through *Frankfort* to *Colen* and *Antwerp*; and return'd again to *Colen*, where he resided some Time with difficulty enough to subsist. Thus passing some Time or Years in drawing Views and Plans of Cities, which are printed from the Plates he has done, he also etch'd a Book of small Heads from *Henzelman* and *Biler*; at *Colen* he publish'd a View of *Herbipolis* or *Wurtzburg*, where under is writ, *Hollar delineavit in Legatione Arundeliana ad Imperatorem.* And he made a large Drawing, a Prospect of the City^a of *Prague*, which being curiously and exactly done with the Pen and Pencil (no doubt) gave great Pleasure and Satisfaction to the noble Earl

^a The Drawing now in the Possession of Dr. *Rawlinson.*
of

of *Arundel*, who then was there on the Spot, *Anno* 1635; which drawing is of the same Magnitude with the Print engraved after it, on two long Plates. He did many Drawings with the Pen in all Countries and Places where he resided, in *England*, in *Germany* and *Flanders*; though few of them are entirely finished, and fewer preserved, though certainly, he drew most Part of all the Designs for his Plates that he engraved^b.

Thus it happened that the Earl of *Arundel* passing through *Germany* to the Imperial Court, as *Hollar* was recommended to him at *Collen*, being pleas'd with his Drawings and Representation of those Towns he had an Intention to visit in his Embassy, he took him along with him: By this Opportunity *Hollar* had the Patronage of the greatest Collector and Lover of Arts then living, besides a Prospect of being recommended in *England* to the Favour of his Majesty King *Charles* the First, then known to be the Royal Encourager of all curious Arts and ingenious Men, which drew many excellent Artists into this Nation.

This Nobleman, in his Embassy going thro' several great Towns and Cities^c, staid Eight Days at *Collen*, Four at *Mentz*, Thirteen at *Prague*, Eleven at *Nuremberg*, at *Augsburg* Two, *Wurtzburg* Four, *Francfort* Five, *Regensburg* Nine Days at the Emperor's Court;

^b Which consider'd apart from his other Works, must take up great part of his Life-time.

^c An exact Account of the Earl of *Arundel*'s Embassy to the Emperor, 1635. In 1636. several curious Drawings by *Hollar*, Views on the *Rhine*, in the Possession of the Duchess of *Portland*.

from the Third of *August* till the Eighth of *November* at *Vienna*; so travelling from *April* to *December* his Excellency arriv'd at *London*, and in his Train came *Hollar* to begin the Year 1637. The Prospect and View of *Greenwich* in Two Plates, dated 1637, of which Date are his first Works in *England*. He did from the *Arundel* Collection, many Plates in that and the following Years 1638, 1639. as may easily be observed in the Catalogue of his Works, as those Two Prints from an antient Altar-folding Table representing King *Richard* the Second kneeling before his Patron Saints, inscrib'd to the King, and copy'd from the Original then in the *Arundel* Collection, and now in Lord *Pembroke's*.

1639.

Also a Print of the Earl of *Arundel* on Horse-back; and great Numbers of other Plates.

As he grew in Esteem here, his Friends procur'd him the Honour (some little Time before the Civil Wars broke out) to teach the Prince the Art of Drawing, and by this means got into the Service of the Royal Family^c.

1640.

In this Year he published Twenty-six Plates, *Ornatus Muliebris, &c. Londini*.

And the fine curious Cup from a Design of *Andrea Montegna*, preserv'd in the *Arundel* Collection.

^c I believe it was Prince *Charles*, having seen a small Pocket-book, with Silver Clasps mounting the Arms or Badge of the Prince of *Wales*, the Crown and Feathers; within this Book, are several Drawings, Parts of the Face and Heads to begin to learn from, with *Hollar's* own Hand-writing, which Book was in the Possession of the Right Hon. the Earl of *Oxford*.

It

WENCESLAUS HOLLAR.

125

In the next Year he did King *Charles* and his *Queen*, and other Prints: Several from *Vandyke's* Pictures.

It is certain he could not so well enter into that Master's true manner of Drawing, in his Grace and Touches, as other Engravers, some in *England*, and others abroad, who had studied his Way or Manner of Drawing and Painting; for which Reason he could not obtain *Vandyke's* Recommendation, nor that of his Admirers (which is no strange thing) if we consider, that it is in the Beginning that most Artists learn a good or indifferent Manner, such as their Genius leads them to, which afterwards is very difficult to alter, yet *it may be said*, that amongst the Imitators of the Works of *Vandyke* in Print, several are done by *Hollar*, not done by any other Engraver, others as well, and always collected amongst the Works of *Vandyke*.

But, to do Justice to *Hollar's* Memory, some Heads, I mean Portraits, may be observed and mention'd to be truly well done, so far did he arrive to excel (from the smallest Beginning) to the most difficult Branch of that Profession; which is to express Life and Likeness, on which depends great Application and Study.

Most of these Portraits were grav'd in *England*, in 1642. he did a Print of the *Queen of Sheba* before *Solomon*, from a Drawing by *H. Holben*, in the *Arundel* Collection; with many other *Italian* Masters; 1643. *Theatrum Mulierum*, Sixty Plates, in the Habits of different Countries

tries in *Europe*, with a second Title *Aula Veneris*, 1644. *Lond.*

As his good Fortune depended much upon his noble Patron, so the Misfortune of the King's Friends, the Loyalists, in those Civil Wars, or grand Rebellion, toss'd *Hollar* about with the loyal Party, and when Distraction ran so high that it drove the Earl of *Arundel* out of *England* into *Flanders*, his Houses here, and Estates being plunder'd or destroy'd; poor *Hollar* being left behind, try'd in some way the Fortune of War, by entering under the Command of the Noble Marquis of *Winchester* and Col. *Robert Peake* at *Basing-house* in *Hampshire*; there he was made Prisoner of War, made his Escape from thence, and went over to *Antwerp* to his Patron the Earl of *Arundel*^d.

In this Year 1645. he began to work at *Antwerp*, where he settled, and there mostly employ'd his Time in publishing Prints from the *Arundel* Collection; as *Diversæ Probæ*, *Muscæ*, a Book of *Leonard Da Vinci's* of Heads, *Epis. Malderus*, the Religious Men, &c. small whole Lengths.

But the Year following his Noble Patron being advis'd for his Health to go to *Italy*, having resided at *Antwerp* from 164 $\frac{2}{3}$ to 1644^e.

^d Who was there retired with his Lady, and all his Family, and most valuable Collections of Pictures, &c.

^e In a Letter to Sir *Richard Brown* at *Paris*, returning him Thanks for his good Offices done to him when at *Antwerp* and at *Paris*; another Letter dated *Aug. 23, 1646.* from *Padua* to Mr. *John Evelyn*, then at *Paris*.

in hopes that Air would be of Benefit to him he there died at *Venice*. The last Works done by *Hollar* from that Nobleman's rare Collections was the Book of Shells, which containing Thirty-eight Plates, having neither Title nor Explication, is now the most scarce of any of his Works. Those of his Insects are extremely curious, and those Plates of his Muffs are incomparable. As all his Works are done by Etching, he has so well adapted that Manner of Engraving to them, which makes them so valuable.

Soon after the Decease of the Earl of *Arundel*, *Hollar* was turn'd adrift, and, for some Years afterwards, whilst he continued at *Antwerp*, he work'd for several People, Print-sellers or Publishers of his Works, no doubt at very low Prices, for I don't find that at any Time he work'd for himself to sell or publish, as has been customary with Professors of that Art, when they had Substance of their own, or Friends and Interest sufficient. However, having gain'd the Reputation of an ingenious Man, he did engrave his own Picture, first in an Oval, being then *Ætat. 40. Anno Dom. 1647.* with his Arms at bottom.

In a fine Collection of *Hollar's* Prints, being Five large Volumes in Folio, (probably collected in *Holland*, underneath a Print of himself, is an Encomium writ in several *Latin* Verses, and the same in *English*, translated by the same Hand, which I have transcrib'd with the Permission of my Noble Patron the Earl of *Oxford*, who hearing of this extraordinary Col-

lection of *Hollar's* Prints, sent a Commission to an Agent in *Amsterdam* to buy them, to add to, and improve his own fine Collection. To the Honour of *Hollar* it is thus express'd in one of those Books, writ with the Pen.

*Qui mores hominum multorum vidit et urbes,
Ithacus est digitis dignus, Homere, tuis :
At mores hominum melior qui sculpsit et urbes,
Solutus erit digitis gloria lausque suis :
Qui tantum vidit, cæcum tulit ille Poetam ;
Qui sculpsit, propriis claruit ex oculis.
Æternum vives, proprio tumulatus in ære,
HOLLARE ; nec norunt hæc monumenta mori.*

For Towns and Fashions seen by Sea or Land,
Ulysses got the Praise of *Homer's* Hand ;
But who these Towns in Brasses and Fashions
fram'd,
Needs only by his own Hand to be fam'd.
Blind Poets serve to blaze the Feats of Sight,
Whilst, *HOLLAR*, thou canst shine by thy own
Light ;
Inshrin'd by thy own Brasses then mayst thou lie,
And live ; such Monuments can never die.

In this Year and the following Years 1648,
—49, 1650, —51. he grav'd many Heads, Por-
traits, Landskips after *Breughil*, *Elsheimer*, *Teniers*, the *Triumphs of Death*, &c. and some
of the most valuable Part of his Works from
famous Paintings.

In

In 1648. there being a Book then publishing by *J. Meysens*, living at *Antwerp*, containing the Pictures and Lives of the most famous Artists living, and lately dead. *Meysens* being an ingenious Man, a Lover and Professor of Art, had been indefatigable in his Collections on that Account, for the Honour of the *Low-Countries, Flanders, Holland, &c.* Of these *Hollar* has done near half a Score Plates, and amongst them his own Picture, drawn by *Meysens*; underneath which is the following short Account of him:

W. H.

A Gentleman born at *Prague* 1607. was naturally much inclin'd to the Art of Miniature, but discourag'd by his Father. He in 1627. left *Prague*, living sometime in several Towns in *Germany*, and practising the Art of Graving with *Aqua fortis*; he set out from *Collen* with the Earl of *Arun- del* towards *Vienna* and to *Prague*; from thence he return'd with this Nobleman, and came to *England*, where he had been domestic Servant to the Duke of *York*. He retired to *Antwerp* on account of the Civil Wars, where he now resides.

This small Account, I believe, was put under the Plate by his own Direction, because I have seen it without; but more especially (it may be observed) that he has engrav'd the Characters of the other Painters, done for the same Book himself, but (perhaps modestly) avoided the doing of his own.

After the Death of King *Charles* the First, he immediately grav'd his Picture, and several Loyalists; the King^d and the Duke of *York* his Master coming into *Flanders*, *Teniers* drew the Duke's Picture, and *Hollar* engrav'd a Plate after it, which is scarce, being done in 1651. *Ætat.* 18.

Thus *Hollar* stay'd a few Years chiefly at *Antwerp* when abroad from *England*, and did several Works, which may be discover'd by their Dates, for which he was particularly remarkable more than many other Engravers: However, after the Death of his Patron he continued working from the *Arundel Collection*, but was paid by others; after *P. Brill*, many Landskips, some dated 1650 and —52. *ex Arund. Coll.* and publish'd by *Meysens*; but meeting with small Encouragement there, made him inclinable to return to *England*, the Government seeming to him to be a little settled, and several Works there going forward wherein he was useful and necessary, and no other Person then capable of doing the like, by which means he might expect to live better than elsewhere.

1652.

The first Plates done by him after his Return are after some Drawings of *Julio Romano*, and many in *Ogilby's Virgil*; several Heads and Title Pages; Numbers of Plates in the *Monasticon*, *Dugdale's St. Paul's Cathedral*; *Stapleton's*

* He engrav'd King *Charles* the Second standing with Emblems, and afterwards made a Print of his Royal Master *Jacobus Dux Eboracensis*, *Ætat.* 18. 1651. *Teniers pinx.* From the Scarcity of this Print, 'twas perhaps done for *Teniers* the Painter.

Juvenal,

Juvenal, and *Dugdale's Warwickshire*. These furnished him with full Employment for several Years.

Whenever *Hollar* did those little Plates where *Christ* is persecuted by Monks and Friars, there is no Date nor his Name to them, and only one Print of the sixteen has the Name *Holbein*, which may be fictitious; *these very scarce*.

About this Time *Hollar* lived in the House with Mr. *Faithorne*^e, Engraver, near *Temple-bar*, and went on with the Plates for *Virgil*, *Dugdale*, and *Ogilby's Africa*, &c. 1654.

Thustill the Restoration of the King he was certainly fully employ'd, and might then have soon amended his Fortune, with the Return of so many of his Friends, and the Restoration of Peace and Freedom; but the Smallness of the Price paid him by the Undertakers of these Works kept him still low; *to mention only the View of Greenwich*, a long Print of two Plates, it has been well attested to me, that *Stent* the Printseller paid him no more than 30 s. for Drawing and Engraving, which two Plates might be fairly worth five times as much, taking Advantage of the poor Man's Necessity in the Sickness Time, 1665. which put a stop to all Works of this kind; and the Fire of *London* happening the Year after, so stagnated all Affairs of Prints and Books, and reduc'd him to such Difficulties as he could never overcome. 1660.

The Monument of King *Henry* the Seventh, 1665.

^e Others he work'd for, as *Stent*, *Overton*, &c. Print-sellers, who kept him in their Houses, confin'd to hard Labour, and small Pay, at his usual Method, by the Hour-glass.

printed in *Sandford's General History* (a most laborious and difficult Work) is underwrit, *W. Hollar fecit Aqua forti 1658, Ætat. 58.* compleat; which shews he thought it a Work of Merit to be done by a Man at that Age, and who had been above or full forty Years a Practitioner in the Art.

Some Years after the Restoration, by Appointment from the Crown, he was sent abroad to *Tangier* with the Lord *Howard* Governor, there he was to take the Draughts^f of the Town and Forts, which he did, being employ'd a Twelve-month in that affair. In his way home he run the risque of being taken by a *Turkish* Rover, as is related more at large in *Ogilby's Africa* 1670. in Captain *Kemphorn's* Engagement in the *Mary Rose* with Seven *Algerine* Men of War in *December* 1669, with a Print of that Action done by *Hollar*^g. Yet, after all these Difficulties, at his Return to *England*, after long Attendance and loss of time, could get no more than One Hundred Pound for all his Labour and Service.

*Haud facile emergunt, quorum virtutibus obstat
Res angusta domi.* Juv. Sat. iii. v. 165.

That worthy Gentleman Mr. *Evelyn*, in his History of Calcography, says of him: "*W. Hollar*, a Gentleman of *Bohemia*, whose

* Several Drawings done by *W. Hollar*, dated 1669. of *Tangiere*, in the Possession of Sir *Hans Sloane* Bart.

^f Many of these he afterwards publish'd in Print, and are Part of this Collection of his Works. To some of his Prints he writes himself *Scenographus Regis*.

^g In this Action Eleven Persons were kill'd and Seventeen wounded; the next Day they got into *Cadiz*.

" inde-

“ indefatigable Works in *Aqua fortis* do infi-
 “ nitely recommend themselves, by the ex-
 “ cellent Choice which he hath made of the
 “ rare things furnish’d out of the *Arundelian*
 “ Collection, and from most of the best
 “ Hands and Designs, for such were those of
 “ *Leonard da Vinci, Fr. Parmensis, Titian,*
 “ *Jul. Romano, A Mantegnio, Corregio, Pe-*
 “ *rin del. Vago, Raph. Urbino, Seb. del Pi-*
 “ *ombo, Palma, Alb. Dure, H. Holben, Van-*
 “ *dyke, Rubens, Breugel, Bassan, Elsheimer,*
 “ *Brower, Artois,* and divers other Masters
 “ of prime note, whose Drawings and Paint-
 “ ings he faithfully copied, besides several
 “ Landskips, Towns, Solemnities, Heads,
 “ Portraits, Fowls, Beasts, Insects, Vessels,
 “ and other signal Pieces, not omitting what
 “ he hath etch’d after *Cleyn, Streeter,* and
 “ *Dankers,* for Sir *Philip Stapleton’s Juve-*
 “ *nal, Mr. Ross’s Sylvius, the Polyglot Bible,*
 “ the *Monasticon,* First and Second Part, *Dug-*
 “ *dale’s St. Paul’s* and *Survey of Warwick-*
 “ *shire,* with other innumerable Frontispieces
 “ and Things done by him after the Life;
 “ and to be (*eo nomine*) more valued and e-
 “ steemed than where there has been more
 “ Curiosity, about Chimeras, and things which
 “ are not in Nature; so that of Mr. *Hollar’s*
 “ Works we may justly pronounce, there is
 “ not a more useful and instructive Collection
 “ to be made^h.”

^h In 1672. he travel’d in *England*, northward, and in his
 Way, drew Views of *Lincoln, Southwell, Newark,* and *York-*
minster; and in 1675, —76, and —77. he did his Plates of
Nottinghamshire.

Foreigners are also curious in collecting his Works in several Parts; *L'Abbe de Marolle's* Catalogue mentions 959 Pieces that he had then, certainly nothing near what he hath done in all.

There are others who pretend to have the intire Works of *Hollar*, collected by himself, which is not to be depended on, tho' there are several rare Collections made by the Curious formerly, and more of late Years; whereby his Works became more scarce and valuable. Some of his last Works are printed in *Sandford's Genealogical History* and *Thoroton's Nottinghamshire*.

Amongst his Misfortunes (*a real Loss*) was that of a hopeful Son, about Seventeen, as I was inform'd by a Person that was intimate with *Hollar*, and who had learnt of him his Method of working, and had given good Proofs of his Skill and Affection to the Art in several Plates mark'd *F. P. Francis Place*.

Others learn'd of *Hollar*, and assisted him in his Works: — *Carter*, *Dan. King*, and *Gaywood*; by these there are tolerable things grav'd, particularly by the last, who imitated his Master much, and soon after his Death, under some of his Works writes himself *Quondam Discipulus*. *Dudley* also, another Workman, uses the same Style of *Quondam Discipulus*, tho' not so good a Workman. *F. Place* and *P. Tempest* had also some Instruction in the Art under him, and assisted and engraved for him.

Hollar thus having led a painful and laborious Life, always attended with Difficulties, reach'd to the Age of Seventy Years, at which Time
he

he liv'd in *Gardiner's-lane* in *Westminster*, where he dy'd, but so indigent, that there was an Execution in his House, of which, when he was dying, he was sensible enough to desire only to die in his Bed, and not to be remov'd till he was buried, which was to the New Chapel Church-yard *Westminster*, where he was interr'd.

The exact Time and Place of *Hollar's* Death being so obscure, no Author or Writer of his Life, either here or abroad, could certainly tell where, some having positively asserted he died at *Antwerp*, and others were uncertain. Many Years ago, being desired by the Earl of *Oxford* to draw up some Account of him and his Works, upon searching the Parish Register of *St. Margaret's Westminster* I found thus, *Wenceslaus Hollar buried 28th of March 1677*.

The Widow of *Hollar* survived him, and several Years afterwards, sold a large Book of his Works to Sir *Hans Sloane* Bart.

But lately having the Opportunity of digesting of a prodigious number of *Hollar's* Works at the Command of her Grace the Duchess of *Portland*, to make one complete Collection from all those Acquisitions and Purchases of that Master, left by her Noble Father the Earl of *Oxford*, from thence I have been able to make further Observations than heretofore, and by that means principally have enlarged the Materials of this Account, as well as the Number of Prints done by him,

ⁱ Directed to me by a Letter from a Friend of his, who saw him buried, and attended at his Funeral.

many

many Hundred Plates more than ever were to be found in the most accurate Collections in *France, Holland, or England.*

Such an Account being much desired by many of the Curious, particularly in *England*, where his principal Works were done, and so many Collections of this Master's Works, which abound with great Variety, I am obliged to acknowledge their Civilities, and the Opportunities of seeing the Works of *Hollar* in the Possession of *Dr. Mead, Sir John Evelyn, Sir Anthony Westcomb, Bryan Fairfax Esq. Mr. Samuel Gale, and James West Esq; &c.* these, and other worthy and curious Gentlemen whom I visited on this account, as far as my Skill or Endeavours, and the Vacations from my other Affairs would permit; in the first place to observe those Pieces well known to be *Hollar's* Works; also as there are many Plates in printed Books surely his Works, tho' his Name nor Mark to them; therefore may happen not to be mentioned: yet rather than to escape any true Print, some doubtful ones may be inserted, which I hope will be generously excused, as well as the irregular Order of placing some Prints in this Account; as in other Collections abroad of famous Masters Works, the best Judges have not taken upon them to decide affirmatively without Appeal to the Publick, leaving to Time and Observations to clear up the difficulty of making on any Subject a complete Collection or Series of a Work of so various and extensive a Nature.

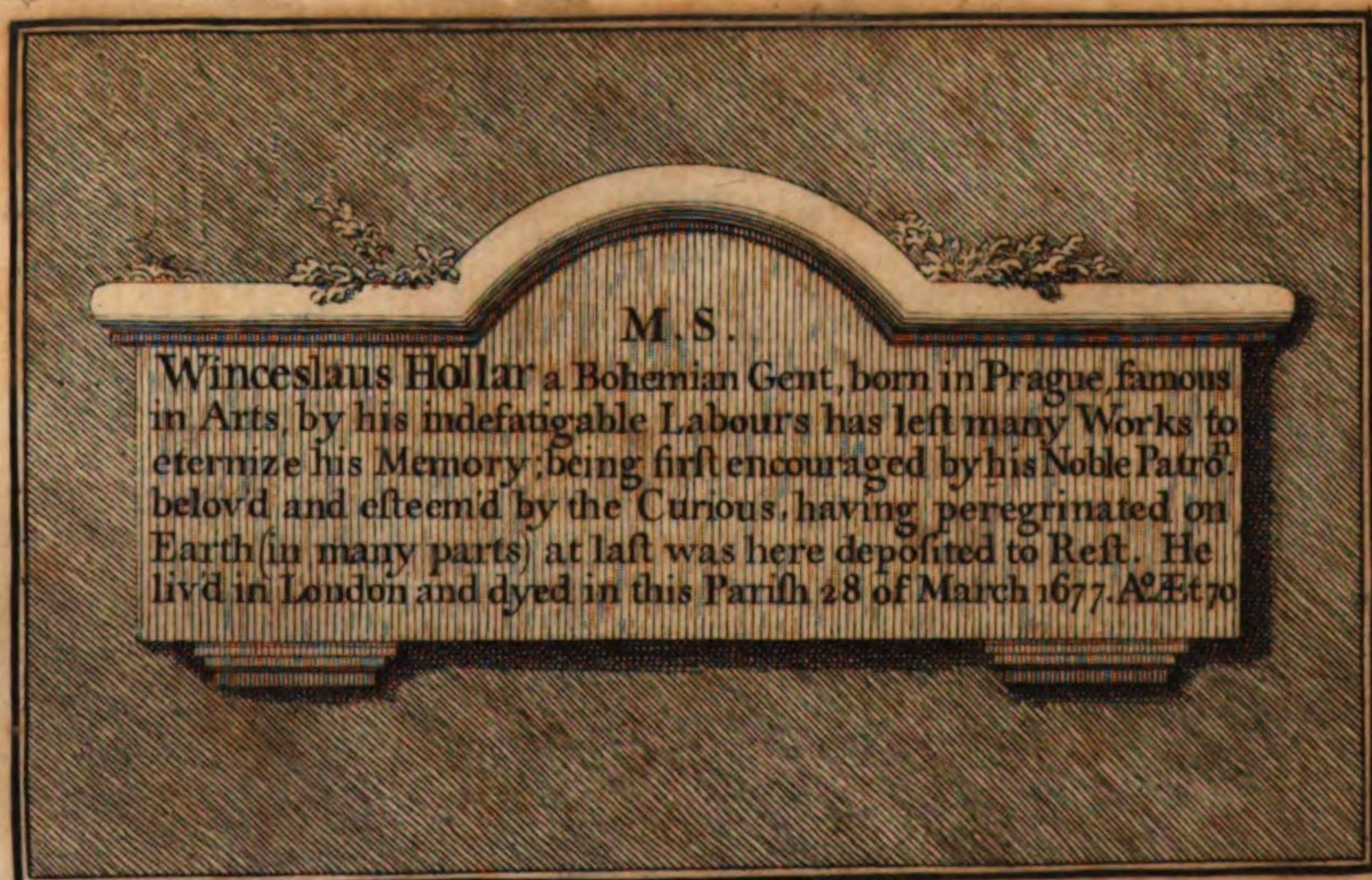
F I N I S.

*Some Errata which have escap'd the Press, the Reader is desir'd
to excuse or correct:*

- Pag. 12. *read* *in via virtuti nulla est via.*
 16. A Prospect of Greenwich, with Latin Verses only, dated 1637.
 31. Gratz *instead of* Gretz.
 33. *add* A small Map of Berkshire, 1671.
 39. A Map of America. See p. 38.
 53. *read* *femineæ.*
 54. *in pago.*
 64. Richardus (*Dominus Weston*) was his Name.
 67. *Tedescho de Casa.*
 68. Queen Catharine. An Oval.

*Having designed a Monumental Stone to be put up for HOLLAR,
if this small Impression meets with a suitable Encouragement; a
Friend of mine sent the following Lines, tho' the Plate under-
neath was already engrav'd:*

The Works of Nature and of Men,
By thee preserv'd, take Life agen;
And ev'n thy PRAGUE serenely shines,
Secure from Ravage in thy Lines.
In just Return this Marble fain
Would add some Ages to thy Name;
Too frail, alas! 'tis forc'd to own,
Thy SHADOWS will out-last the STONE.



It is a good idea to have a list of names of the people who are interested in the project. This will help you to keep track of who is doing what and who is responsible for each part of the project. It will also help you to make sure that everyone is doing their part and that the project is moving forward as planned.

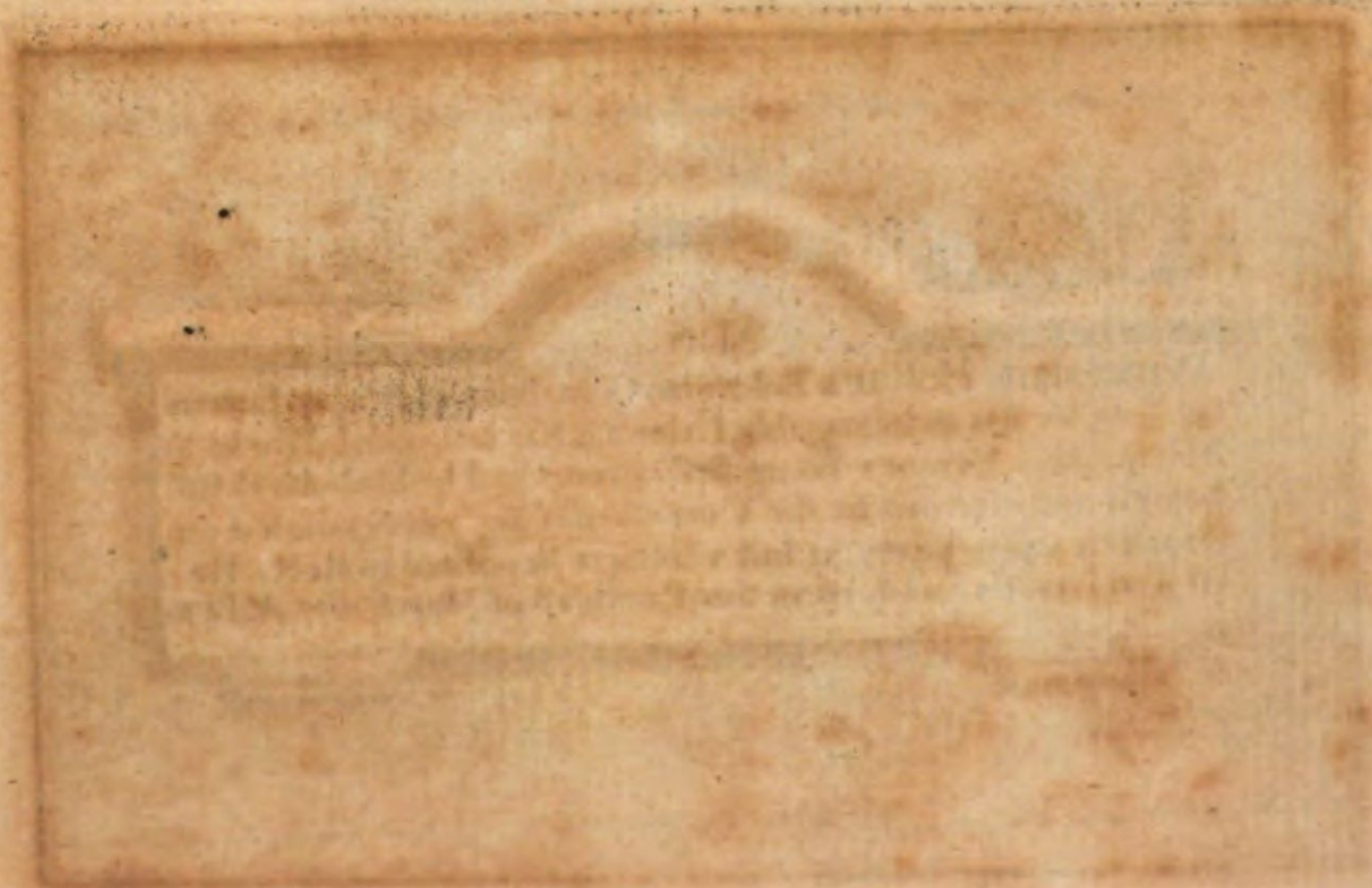
The words of Nature and of Man
By their power, I take this page
And even the Nature's language
I hear from Nature in the air
In just Nature this is the case
Would not you agree to the same
Too well, I think, I know
The Nature will be the same

Small, dark, round, smooth, like a pea, 1/2 inch in diameter.

- | | |
|---|-----|
| 1. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 10. |
| 2. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 11. |
| 3. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 12. |
| 4. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 13. |
| 5. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 14. |
| 6. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 15. |
| 7. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 16. |
| 8. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 17. |
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| 11. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 20. |
| 12. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 21. |
| 13. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 22. |
| 14. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 23. |
| 15. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 24. |
| 16. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 25. |
| 17. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 26. |
| 18. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 27. |
| 19. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 28. |
| 20. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 29. |
| 21. A small, dark, round, smooth, like a pea, 1/2 inch in diameter. | 30. |

These are the same as the above, but the color is a different shade of brown.

The whole of the above is a list of the same, but the color is a different shade of brown.



Small, dark, round, smooth, like a pea, 1/2 inch in diameter.



Vertue, George,

A description of the works of the ingenious delineator and engraver
Wenceslaus Hollar, disposed into classes of different sorts with some
account of his life

London 1745

Res/Art. 1105 w

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